

THE MUSICAL TIMES

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METROPOLITAN EXAMINATION (L.R.A.M.) Syllabus now ready.

Prospectus, Entrance Forms, and all further information of—

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The CHRISTMAS TERM will commence on Monday, September 25. Entrance Examination, Thursday, September 21.

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The next F.R.C.O. Examination begins on July 10, 1905. The Solo-playing Tests are:—Trio in G, "Herr Jesu Christ, dich zu uns wend," Bach (Peters, Vol. 6, No. 27, p. 70); (Novello & Co.); (Augener & Co., Vol. 13, No. 15, p. 835); (Breitkopf & Härtel, Vol. 8, p. 96). Fugue in A major (without Prelude), Samuel Wesley ("Cecilia," Book 31, p. 123, Augener & Co.); (Novello & Co.). Sonata in G sharp minor, Op. 175 (1st and 2nd Movements), Rheinberger (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 17. The subject for the Essay will be taken from "Music and Musicians: Essays and Criticisms" (First Series). By Robert Schumann (W. Reeves, 83, Charing Cross Road, W.C.). Copies of this book will be supplied at the special price of 5s. (post-free) to Members of the College. Orders, with remittance, must be sent direct to the Publisher.

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WORCESTER MUSICAL FESTIVAL,

SEPTEMBER, 1905.

SUNDAY, September 10.—3.30, Grand Opening Service, with Chorus and Orchestra.

TUESDAY, September 12.—11.30, "Gerontius" (Elgar), "Hymn of Faith" (Ivor Atkins), 4th Symphony (Brahms); 7.30, Symphony (Beethoven), "Sleepers, wake" (Bach), Motet (Cornelius), "Requiem" (Mozart).

WEDNESDAY, September 13.—11.30, "Tod und Verklärung" (Strauss), "De Profundis" (Parry), "Beatitudes"—Selection (Franck), "Hymn of Praise"; 8 p.m., Concert.

THURSDAY, September 14.—11.30, "Apostles" (Elgar); 7.30, "Elijah."

FRIDAY, September 15.—11.30, "Messiah."

ARTISTS.—Albani, Agnes Nicholls, Sobrino, Muriel Foster, Edna Thornton, Mildred Jones, Coates, Green, Black, Frederic Austin, Dalton Baker, William Higley, and Plunket Greene.

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Times*."MESSIAH."—FAVERSHAM.—"Displayed a very clear voice and
faultless articulation... 'Comfort ye' and 'Every valley' were capitally
rendered by him, and, indeed, his work throughout was that of a talented
vocalist."—*News*."Has a voice of exceedingly pleasant quality... was responsible
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in which he is less well suited; and while his 'Erl King' and 'Eifersucht
und Stolz' were effective enough from one point of view, it was in the
quieter reading of 'Der Neugierige' that he won his best success."—
The Times, May 31, 1905.Mr. Milgrom contributed three Lieder of Schubert and four 'Freebooter
Songs' of W. Wallace, wherein a success was scored, two recalls
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Everyman the deepest expression and impressiveness, at the same time
avoiding that exaggeration which would tempt a singer of less culture."
The Richmond Times: "Of the soloists, the place of honour must
certainly be given to Mr. Arthur Walenn, who, as *Everyman*, had so
much to do. It was always difficult, requiring great variety and
expression, to ward off a suspicion of dullness that might otherwise have
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a bass voice of very pleasing quality, well under control, and was
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BOSTON. "ELIJAH."

"Mr. Montague Borwell, in the rôle of the Prophet, was worth going miles to hear. His voice is of the first quality; but not that alone, but his dramatic interpretation of the part, captivated his hearers and held them spellbound. Mr. Borwell has been heard before in Boston, and we shall hope to hear him many times again."—*Boston Independent*, April 22, 1905.

RAMSGATE. "ELIJAH."

"In a case such as this, one hardly likes to institute comparisons, which at times are odious, but we can say without hesitation that we have never heard better singing by a bass vocalist in any oratorio. Mr. Borwell's work was magnificent, and in no small measure was the undoubted success of the performance due to his efforts."—*Thanet Advertiser*, April 8, 1905.

STOKE NEWINGTON. "ELIJAH."

"Mr. Montague Borwell sang the music allotted to the Prophet with dignified power and fine phrasing. Majestic, scornful, pleading, and victorious, each musical phrase of the Tishbite's mood was rendered by him with fitting appreciation."—*Stoke Newington Recorder*, March 31, 1905.

OLDHILL. "MESSIAH."

"Mr. Montague Borwell, the bass, earned and obtained a splendid reception. His voice, rich rather than powerful, was admirably suited to the work he had to perform. He did well in 'But who may abide, better in 'Thou art gone up on high,' and best of all in 'Why do the nations,' the conclusion of which was drowned in applause."—*County Express*, March 11, 1905.

COLERAINE. "MESSIAH."

"Mr. Montague Borwell, now quite a favourite in the North of Ireland, sang 'But who may abide,' with excellent good taste, and 'Why do the nations,' with great mastery."—*Belfast Evening Telegraph*, March 16, 1905.

WESTON-SUPER-MARE. "HIAWATHA."

"Mr. Montague Borwell is a baritone vocalist who, it is sincerely to be hoped, will frequently appear on the local Philharmonic platform. He possesses a magnificent voice, fine presence, and truly sympathetic method, and his treatment of the 'Vision' was a fitting crowning point to a brilliant contribution."—*Weston Mercury*, May 13, 1905.

GLASGOW. "DREAM OF GERONTIUS."

"The soloists of last night did much for the performance. . . . The strong, telling voice of Mr. Montague Borwell came out well against the chorus in the priestly music of the first part, and as the *Angel of the Agony*, he was also eminently satisfactory."—*Glasgow Herald*, February 8, 1905.

AND

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BARNET. "REDEMPTION."

"Miss Winifred Marwood, to whom was assigned the taxing soprano solos, achieved a great success. The solo and chorus, 'From Thy love as a Father,' excited much enthusiasm, and an encore was demanded, but wisely declined."—*Barnet Times*.

SUNDERLAND. "ELIJAH."

"Miss Winifred Marwood is a talented vocalist, and her singing was one of the most pleasing features of the evening."—*Sunderland Daily Echo*.

DORKING. "BRIDE OF DUNKERRON."

"Miss Marwood created a most favourable impression in each of her solos, and was each time loudly applauded. She has a sweet, clear-toned voice, and her enunciation is excellent."—*Surrey Advertiser*.

COLERAINE. "MESSIAH."

"Miss Winifred Marwood, with a soprano voice of liquid purity, had a perfect conception of her part. She sang the pastoral music with a rare charm, and the difficult solo, 'Rejoice,' has seldom been sung with so much ability; the long, florid runs were taken with the ease and grace that denote a highly cultivated organ. Her delivery of 'I know that my Redeemer liveth' was one of the most beautiful items in the Oratorio."—*Coleraine Constitution*, March 15, 1905.

HEDDINGHAM. "CREATION."

"Miss Marwood, the possessor of a sweet and clear soprano voice, executed her parts in charming manner; her high notes being especially admired."—*Halstead Times*, May 6, 1905.

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The Musical Times.

JULY 1, 1905.

GLOUCESTER CATHEDRAL.

All architecture is what you do to it when you look upon it;

Did you think it was in the white or grey stone? or the lines of the arches and cornices?

All music is what awakes from you, when you are reminded by the instruments;

It is not the violins and the cornets, it is not the oboe nor the beating drums . . . nor that of the men's chorus, nor that of the women's chorus,

It is nearer and farther than they.

WALT WHITMAN.

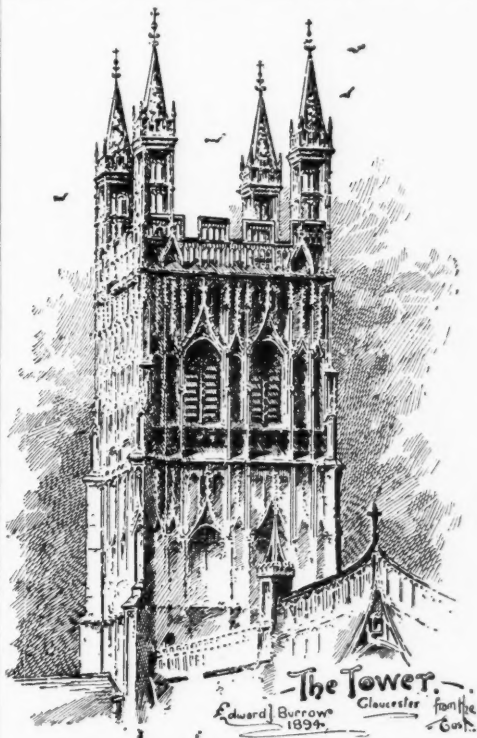
The charm of variety is only one of the charms of Gloucester Cathedral. Antiquity, architecture, history and music combine to invest this fair fane of the West with peculiar interest and significance. There may be more stately sanctuaries—those majestic sacred edifices that captivate by their external magnificence and hill-top elevation—but Gloucester has every claim to be regarded as a gem among English cathedrals. Let us endeavour, aided by pictorial representation, to substantiate that claim.

As to antiquity, need we go farther back than A.D. 681? In that year Osric, viceroy of King Ethelred of Mercia, founded an abbey at Gloucester. The breaking up of this religious-house, its rebuilding, its destruction by fire (in 1058) need not detain us; suffice it to say that the present building was begun in the year 1089. If anyone should be sceptical as to the date thereof, he has only to look at those mighty pillars of the nave, in which height, strength and majesty are perfectly harmonized. There is nothing like it, except at Tewkesbury Abbey near by, in England or abroad.

The south transept, dating from c. 1330-37, is the earliest known approach to the Perpendicular. The choir (1337-77) was originally like the nave; but in the first half of the 14th century the Norman work was veneered, so to speak, with a 'white stone veil.' The result is that the choir has the appearance of a piece of pure Perpendicular work, as the Norman substructure is for the most part concealed. That the Norman work is still there may be seen from the ambulatory view shown on the next page. The beautiful roof, the flying arches, and the sixty richly-canopied oak stalls of the 14th century are among the charms of this highly-ornamented part of the church. But what shall be said of the glorious east window—'a mighty wall of jewelled glass,' as it has been happily described? The largest window in England, and perhaps in the

world, it is five feet wider than the choir walls, and contains 2,736 square feet of glass. The date of the original glass, which has been carefully preserved, is between 1347 and 1350. 'It would be impossible,' says a trusted expert, 'to meet with white glass that could be more solid and silvery in effect. The red is beautifully varied and is most luminous, even in its deepest parts, and the tone of the blue can hardly be surpassed.' To stand on the organ screen and behold this poem in glass as the moonlight steals through this splendid east window is most impressive.

Like many other cathedrals, Gloucester originally had an apsidal ending. This eastern termination ultimately gave place to the present Lady Chapel, built between 1457 and 1499. Here is another glory of which Gloucester may justly boast. The



(This sketch kindly lent by Messrs. Minchin & Gibbs, Gloucester.)

Lady Chapel, one of the largest in England, attracts and engrosses attention by its magnificence. One cannot but admire the genius of those old-time builders in the clever way whereby they grafted the Lady Chapel on to the main building. And who can look up at one of the grandest Perpendicular roofs that has ever been constructed, supported by vaulting shafts of great beauty, without being impressed with the harmonious blending of what may be termed a symphony in stone? The musician will find his way to the south chapel in order to see the window erected to the memory of Samuel Sebastian Wesley, organist of the cathedral from 1865 to 1876.

The crypt, of which the central part is probably the work of Edward the Confessor, and the Norman Chapter House take us back to old times in the nation's history, of which more anon. In the meantime let us walk along the cloisters—the most beautiful in England. Here we find fan-vaulting *in excelsis* and, moreover, the *earliest* example of this exquisite and peculiarly English form of ceiling. Whatever may have been the failings of the monk-architects of Gloucester, this magnificent appendage to the cathedral remains as a testimony to their constructive skill and artistic imagination. As will be seen from the photograph (on page 445) the cloisters are glazed; the effect of the beautiful white glass, which is not transparent, is very restful to the eyes. Other features of this fascinating



THE NORTH AMBULATORY :

THE TOMB OF EDWARD II. IS SHOWN ON THE LEFT.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

portion of the cathedral buildings are the monks' lavatory, which occupies four bays of the north alley, and, in the south alley, the twenty carrels or recesses, two to each window, where the monks daily pursued their studies. The cloister garth is now the Deanery garden—a well-kept abode of peace in which Dean Spence-Jones passes many a studious hour. Dr. Brewer tells us an amusing story of some old mothers from one of the Gloucester churches who, under the guidance of their vicar, had visited the cathedral. After these good women had been told what the monks did, and shown where they prayed and performed their ablutions, one mamma remained behind and, on shaking hands with the vicar, said she could appreciate all he had said about the monks *more* than the other women, 'because, you see,

Sir, my old mother used to wash for the Monks!' The 'washing' to which that grateful old body referred was that of *Bishop* Monk, who held the See from 1830 to 1856! Another cloister story may find a place at this point. One day Dr. S. S. Wesley said to his choristers: 'I'll give half-a-crown to the boy who first finds A flat in the cloisters.' One of their number soon claimed the reward when he told Wesley that he had found on a tombstone 'G Sharp, *sculp.*' That shrewd enharmonic boy is now Mr. Barnes, librarian to the Three Choirs Festival at Gloucester, who told us the story during our recent visit.

Among the externals of the cathedral the central tower claims a prominent place. Erected 1450-57, and in height 225 feet to the top of the pinnacles, it may compare favourably with that of Canterbury, which is ten feet higher and about half-a-century later. Its graceful stateliness, viewed from any position, adds greatly to the beauty of the whole. Gloucester Cathedral is singularly favoured in the possession of some very ancient bells of rare sweetness and power. Three of the bells are pre-Reformation; two others are of the dates *c.* 1598 and 1626 respectively; three were cast by the Rudhalls, a family of celebrated bell-founders at Gloucester; while Great Peter, or the Clock Bell, which is of the 15th century and weighs 3 tons 5 cwt., is the oldest of its size in the country. At the time of the Dissolution it is recorded that the bell-chambers of the central tower contained 'one grete bell whereuppon the cloke strykithe, and eight other grete bells whereuppon the chyme goithe.' Upon Gloucester's nonet of bells 'the chyme goithe' day by day, and it may be heard at 1 a.m., 5 a.m., 8 a.m., 1 p.m., 5 p.m., and 8 p.m. The four tunes that are played—pricked on a self-acting barrel which changes the tune every other day at 5 a.m.—are by Stephen Jefferies (1662-1712), a former organist of the cathedral; Dr. William Hayes; Dr. John Stevens (1720?-1780), a former chorister of the cathedral; and by Malchair, a drawing-master of Oxford, who died in 1812. We give the melody of the 'Hayes' tune, the most beautiful perhaps of the four melodies:

DR. WILLIAM HAYES, 1708-1777.



The little cloisters and the six graceful arches of Early English work—the remaining portion of the monks' infirmary—add to the charm of the old-world quietude of the cathedral surroundings. To enter the Deanery, originally the abbot's lodging, is to find one's self in perhaps the oldest house in England. With pardonable pride the Dean points to the carved oak wainscoting, of the time of Laud, in his drawing-room. On the staircase is a stone lantern, three feet high and eighteen inches wide, quite a rarity. The Dean's study, formerly the abbot's chapel, is a spacious apartment of Norman work. There is an interesting reference to music-makings at the Deanery in the long ago. In the month of February, 1746, a Mr. Knowle,

aged nine, was crowned in the cathedral with a plain circlet of gold. In 1327 Edward II. was cruelly murdered at Berkeley Castle, seventeen miles distant :

The night
When Severn shall re-echo with affright
The sounds of death through Berkeley's roof that ring,
Shrieks of an agonizing king.

The remains of this ill-fated monarch were interred in Gloucester Cathedral, not secretly, as has been stated, but with great pomp. Elaborate indeed were the arrangements for investing the obsequies with regal importance. Among the 'charges' were payments for quantities of gold leaf for decorating with leopards the harness, four standards



GLOUCESTER CATHEDRAL FROM THE SOUTH WEST.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

'the eminent performer on the Jewish psaltery,' advertised a performance on that instrument 'in the club-room at the Deanery,' the said room being the meeting-place of the then existing Gloucester Musical Club.

Some historical notes may find a place at this point. At Christmas, in the year 1085, William the Conqueror, with his lords, held a Court in the Chapter House of Gloucester, when, after much discussion, he ordered a survey to be made of his kingdom, the result of this decree being Domesday Book. In the year 1216 Henry III., the boy king,

and twenty pennants, in addition to 'more gold leaf' for the coverings of the horses. Gold leaves to the number of 800 were used for 'the covering lying upon the body of the king.' Four great lions, with mantles upon them of the arms of the king of England, were carved on four sides of the hearse, upon which stood four images of the Evangelists, eight angels with gold censers, while 'two great lions rampant' stood outside the hearse. The sum of 40s. was paid for 'a wooden image in the likeness of the king, and 7s. 3d. for a copper gilt crown for the same.' The tomb of the

murdered king, which stands on the north side of the choir, is one of the glories of mediæval sculpture and decorative tabernacle work: the face of the alabaster effigy was carved from a mask taken after the king's death.

Richard II., another juvenile ruler of this realm, held his Parliament at Gloucester in 1378, as did Henry IV. in 1407. Henry VIII. dissolved the abbey when the present cathedral foundation came into existence. Of former bishops, John Hooper was burnt as 'an obstinate heretic' at Gloucester in 1555; Miles Smith was one of the translators of the Authorised Version of the Bible, and is said to have written the preface; and Bishop Ellicott, who has just resigned the See, was for eleven years chairman of the New Testament Revision Committee. The Chapter Acts record that, in the year 1626, the bishop—one Godfrey Goodman—presented to the cathedral 'a faire gilte communion pott for the use of himself and his successors, for the use of the Dean and Prebendaries and all others receiving the



THE CATHEDRAL AND LADY CHAPEL.

(Photograph kindly lent by Messrs. Minchin & Gibbs, Gloucester.)

communion there.' Another entry must be quoted, one that is of special interest as showing the practical sympathy of the Dean and Chapter with their brethren of St. Paul's Cathedral after the great fire of London:

1680.

It is likewise ordered and agreed that the Treasurer for the time being shall yearly pay towards the Repaire of St. Pauls Church, in London, the sume of eight pounds, the first payment to begin at Michas next and soe to continue for the space of fure yeaes and noe longer.

The history of the various organs in the cathedral is of unusual interest. The Chapter Acts of nearly two hundred years ago give the following information concerning the solicitation of subscriptions for an organ early in the 17th century:

EXTRACT FROM GLOUCESTER CATHEDRAL ACT BOOK
OF MARCH 13, 1617.

The Organs of this Church being in greate decay and in short time likely to be of noe use, we desiringe the speedy repaire of the oulde, or makinge of a new, eyther of which courses the poore state of this Church is not able to beare, encouraged therefore by the example

of oure neighbour Church of Worcester, we have adventured to address oure Letters to the Gentry and others of this Countie and City of Gloucester for their aide and assistance herein. The tenor of which Letters followeth in these wordes.

After oure harty comendacons remembred unto Vow. These are to desire your lawfull favor in a case that concerneth the good and the ornament of our poore Church at Gloucester. The Organs in that Church are very meane, and beside that very farr decayed, which is a greate blemishe to the solemnity of the Service of God in that place. The Church is many wayes impoverished and exceedingly in decaye, neyther have we meanes to amende all that is amisse. Wee are at this time repayinge the decayes of the Church, and by that charge are utterly dissinable to provide a new Organe withoute the helpe of such worthy Gentlemen and others well disposed as shall approve our indeavour herein within the Countie and the City. Wee are ledd on upon this adventure by the example of our neighbour Church of Worcester, which (though it be farr better able than ours is yett found this burthen to heavey for them), and therefore tooke this course with good successe to the greate honour of the Gentrye and other inhabitants of that Shoire. The Countie of Gloucester is farr larger, and wee have noe cause to doubt but that this Countie and City, wilbe as forward and bountifull as their neighbour have bene. In this hope we have adventured our Letters, and shalbe gladd to heare they finde kinde acceptance. And for oure partes oute of the poore estate left to this Church wee shalbe willing to give Thirty pounds to the worke over and above other charges which we must necessarily be att. Thus in hope to receive a kinde and lovinge answer from Vow, wee leave yow all to Gods gracious favour and protection.

Gloucester March 12

1617. Given under our Chapter Seale

To the Right Worshple our verry worthy and lovinge freindes the Gentry and others of ye Countie and City of Gloucester.

(Signed) WILLIAM LAUD. Dean.
ELIAS FFRENCH
THOMAS PRIOR.

Notwithstanding the lapse of years, this organ may have been the one which, by inference, was built by the celebrated Thomas Dallam, as the account books of 1640 contain an entry which reads:

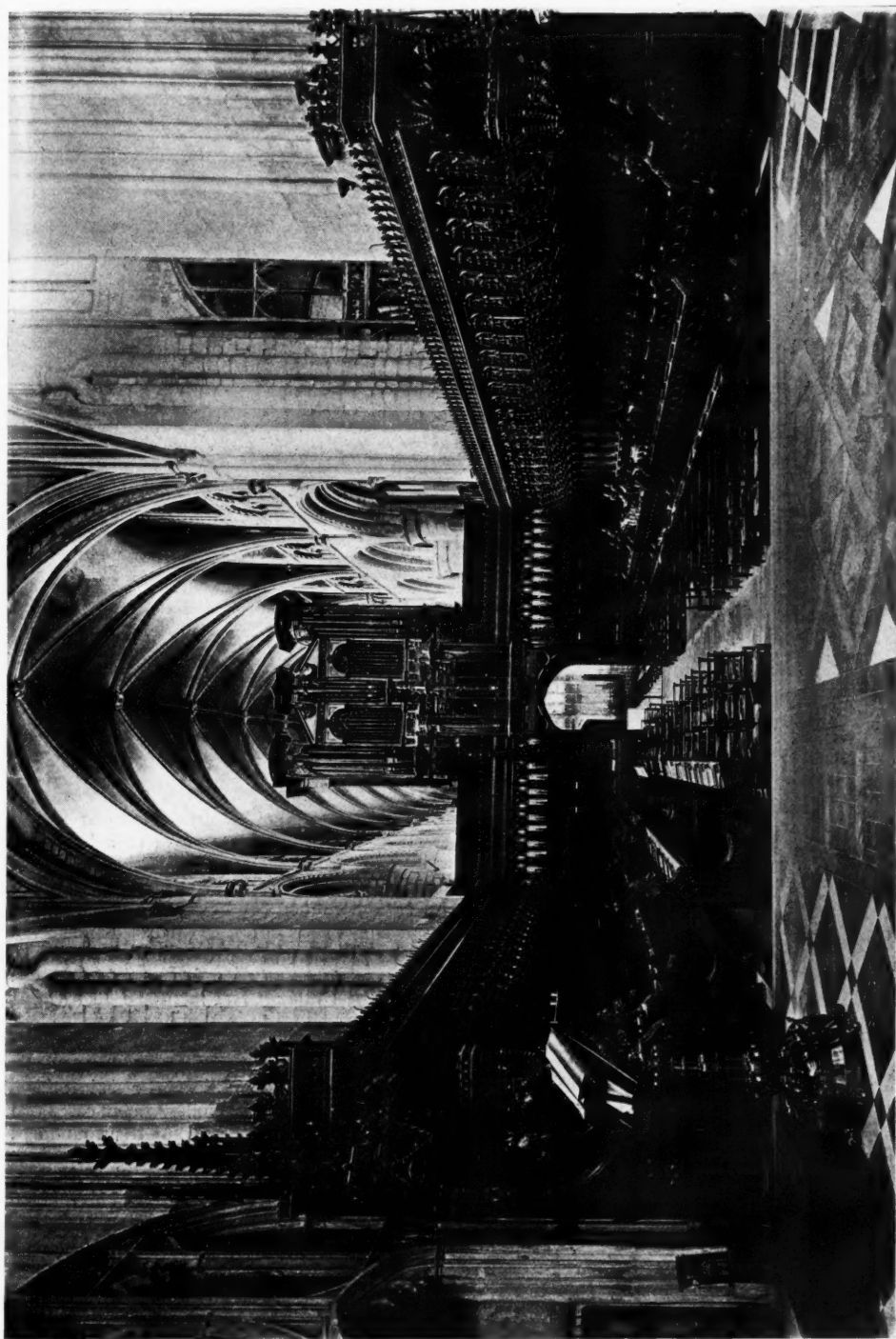
ffor a messenger to Worcester severall tymes to Tomkins (?) about the agreem't with Dallam for the new organ - - - 00 : 06 : 00

and in 1641, under the heading *In Extraordinariis*, there were payments:

To Dallam's man for blowing the bellowes of the new organ att the assizes and other tymes - - - 00 : 02 : 00

ffor entertainment of Mr. Tomkins of Worcester when hee came to approve the new organ - - - 02 : 08 : 00

This Mr. Tomkins, a former pupil of Byrd's, was then organist of Worcester Cathedral. There was no organ in Gloucester Cathedral at the Restoration; but it seems that one Yate, Sheriff of Gloucester in 1661, had purchased the instrument which existed at the Commonwealth, probably with a view of saving it from destruction. At all events the Dean and Chapter bought an organ of Sheriff Yate for which they paid him £80, and for 'a greene curtaine for ye organ and a curtaine rodd, as by bill,' a Mr. Thomas received the sum of '00 : 04 : 00.' This reinstated organ, however,



Mrs. A. H. Fitch, Gloucester.

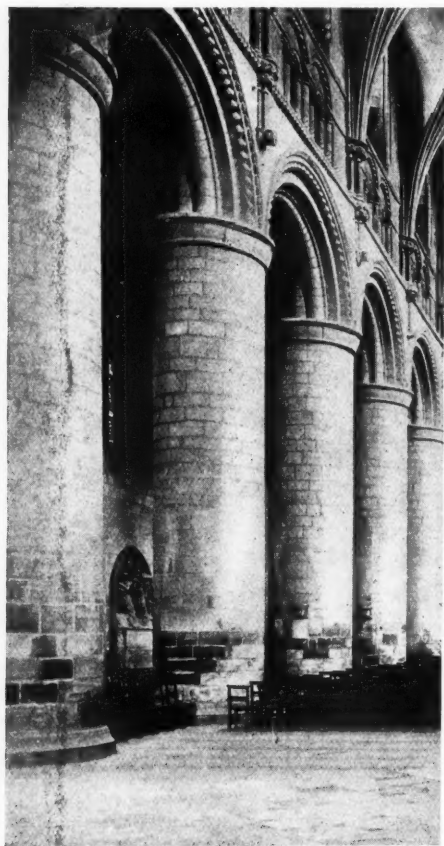
The Choir.

Photograph by

seems to have proved inadequate or unsatisfactory, as in 1663 it was sold for £65 to Mr. Deane, organist of Bristol Cathedral.

Thomas Harris, a master of organ-building, next appears on the scene at Gloucester, when, in 1663, the Dean and Chapter agreed to pay him £400 for a new instrument. Tips were not unknown in those days, as the accounts, under the heading *In Extraordinariis*, record these payments:

Given the joyners to drinke at the organ	
lofte and rayinge the case - - -	00 : 01 : 00
Given the organ makers men to drinke -	00 : 01 : 00



SOME NORMAN PILLARS IN THE NAVE.
(Photograph by Mr. A. H. Pitcher, Gloucester.)

In March, 1665, the workmen were still employed in casting the pipes and carving the case; in September, Harris was paid £20 for two additional stops; in December, Mr. Deane, organist of Bristol Cathedral, and Mr. King, organist of New College, Oxford, came to Gloucester at the request of the Dean and Chapter as 'approbators' to test the quality of the new organ; and in February, 1666, the Dean and Chapter presented Harris with £10 as a proof of their approval on his having completed the work. Subjoined will be found the exact terms of the agreement between

Thomas Harris and his son Renatus and the Dean and Chapter in regard to the repairs and tuning of the organ:

Articles of Agreement made the three and twentieth day of December, 1674, Between the Deane and Chapter Glouc of the one part and Thomas Harris and René Harris his sonne both of the City of London organ makers of the other parte.

The said Thomas Harris and René Harris (for and in Consideracon of the yearly Rent and Covenantts herein after menconed to be paid and performed) Doe for themselves severally promise Covenantt and agree to and with the said Deane and Chapter that they the sd Thomas Harris and René Harris or one of them shall and will from time to time (during the pleasure of the said Deane and Chapter) Well and sufficiently keepe the organ in as good repaire as now it is especially as to the musique part of it as alsoe to keepe it from Runnings stickings and CIPHERINGES or whatever else may happen to the prejudice of the said organ (all violent mocons or accidents by ropes and prejudice by Ratts or other like vermin excepted) And further that they the said Thomas Harris and René Harris or one of them shall once in halfe a yeare or oftner as occasion shall require give Notice to the said Deane and Chapter of their certaine aboade that soe Notice may be given to them for the mendinge the said organ when there shall be occasion And the said Thomas Harris and René Harris or one of them to come once a yeare at the least or more as occasion shall require and having Notice soe to doe from the said Deane and Chapter for the better Tuninge and Keepinge the said organ in all needfull and necessary repaires and amendments (The charge of all speciall alteration of stopps or other extraordinary Additions to be from time to time paid and discharged by the said Deane and Chapter as shall by them at any time be thought fitt and convenient).

The said Deane and Chapter in Consideracon thereof Doe covenantt promise and agree to and the sd Deane and Chapter shall yearly and every yeare at the feast of the Nativity of our Lord God pay or cause to be paid unto the said Thomas Harris and René Harris or one of them the yearly sune of five poundes.

The reference in the aforesaid document to 'Ratts or other like vermin' was the result of experience, as in June, 1665, the Dean and Chapter had to expend (at Mr. Jordan's) the sum of half-a-crown for 'Medecynes for the rats that troubled the organ bellase.' This recalls a similar incident which happened more than two hundred years later. At the opening of the new organ (in 1898) at Lincoln Cathedral the builder thereof, Father Willis, greeted the present writer with these words: 'What do you think? The rats have been eating the bellows of my organ in Windsor Castle!'

To return to Gloucester. The original Harris case still stands on the screen. It is a fine specimen of 17th century workmanship and artistic design, so different from the ugly modern organ-cases that are a disgrace to their architectural surroundings. Notice particularly, with the aid of Mr. Underwood's photograph on page 444, the east front, with its charming design of the overhanging choir organ — 'the very pretty choir organ,' as the late Mr. G. E. Street, R.A., described it. A special feature of the case is its ornamentation, for which the Dean and Chapter paid one Campion, a distinguished artist, the sum of £85, a large sum in those days (1664). This ornamentation consists of heraldic shields and bearings which are to be seen on the pipes and case, though time has somewhat dulled their original brilliance.

This Harris organ, with various additions and reparations, did duty for nearly two hundred years; indeed, some of the 17th century pipes are still in use. How delicious is their tone! But in 1847, Father Willis—then a young man of twenty-six and just starting in business—entirely rebuilt the organ. 'It was my stepping-stone to fame,' he told the present writer (see the biographical sketch in *THE MUSICAL TIMES* of May, 1898). 'The swell, down to double C, had twelve stops and a double venetian front. The *pianissimo* was simply astounding. I received £400 for the job, and I was presumptuous enough to marry.'

The next extract records the state in which he found the organ:

I rebuilt the organ in 1847 and made it what it is, and as this was a personally effected work, every part of the old instrument is well known to me, and therefore as far as its sound portions are concerned respected; but it had suffered up to that time severely from worms that formed colonies in various parts and which are still there in places, and which, if touched, will often crumble under the touch of the finger. It was not then the practice to paint, varnish, and polish the inside work of the organ; now it is, and with the most enduring results.

Various enlargements and improvements, carried out by Father Willis—including the transference of the keyboards from the east to the south side



THE LADY CHAPEL.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

Father Willis took the great organ compass down to CCC, and there was only one stop on the pedal during the whole time of Wesley's organistship. Through the kindness of the Chapter Clerk (Mr. Nigel D. Haines) we are enabled to give two extracts from Father Willis's letters relating to his 'first cathedral organ,' as he always called the instrument at Gloucester:

Time has shewn that it was quite wrong to extend the compass of the manuals to CCC. I did this in 1847 under the dictation of Mr. Amott, and under protest, and therefore in any alteration of the work this incumbrance should be cleared out and a pedal organ of several stops be constructed to compensate.

of the case, in order to render the instrument available for both choir and nave services—took place in 1888, during the organistship of Mr. C. Lee Williams, and in 1898, under the auspices of Dr. Brewer, the present organist.

It may be of interest to record that Sir Gilbert Scott advocated the removal of the organ from the screen, and that it should be placed in one of the transepts, a position, in fact, which the instrument occupied in olden times. Sir Gilbert's suggestion very narrowly escaped being carried out in 1878, as the Dean and Chapter actually agreed to the principle of a divided organ, thus

throwing open the nave and choir. But when the cathedral architect submitted his plan, the Dean and Chapter before deciding upon it sought the opinion of Mr. George Edmund Street, R.A., with the result that that eminent architect strongly advised the retention of the screen position, which



ORGAN CASE.

THE EAST FRONT OF THE ORGAN CASE, SHOWING
THE VERY PRETTY CHOIR ORGAN.

(Photograph by Mr. S. W. Underwood.)

remains to this day. In a letter to the Dean (written in June, 1878) Father Willis said: 'I may say how pleased I am that you did not listen to Sir Gilbert Scott to place the organ in the transept.'

The organ at Gloucester is of high pitch! Surely this is a blemish on the beautiful instrument that should speedily be removed. The specification is as follows:

GREAT ORGAN (12 stops).			
	Feet.		Feet.
Double Diapason	16	Twelfth	3
Open Diapason	8	Fifteenth	2
Open Diapason	8	Sesquialtera—3 ranks ..	—
Claribel Flute	8	Trombone	8
Principal	4	Trumpet	8
Flute Harmonique	4	Clarion	4
SWELL ORGAN (13 stops).			
Double Diapason	16	Mixture—3 ranks	—
Open Diapason	8	Contra Posauene	16
Lieblich Gedact	8	Hautboy	8
Salcional	8	Cornopean	8
Vox Angelica	8	Clarion	4
Principal	4	Vox Humana	8
Fifteenth	2	Tremulant	—
CHOIR ORGAN (5 stops).			
Lieblich Gedact	8	Piccolo	2
Dulciana	8	Cor Anglais	8
Flute	4		
SOLO ORGAN (4 stops).			
Clarinet	8	Gamba	8
Oboe	8	Tuba	8
PEDAL ORGAN (4 stops).			
Open Diapason	16	Octave	3
Bourdon	16	Ophicleide	16

The Clarinet and Oboe are enclosed in a swell box.

COUPLERS.

Choir to Pedals.	Choir to Great.
Great	Swell
Swell	Solo
Solo	

Four composition pedals to Great organ.

Three composition pedals to Swell organ.

Double-acting pedal controlling Great to Pedal coupler.

* These stops are by Harris, A.D. 1665.

Choristers—should they not be encouraged? And may not an attempt be made in that direction by mentioning the names of those Gloucester choristers who have become cathedral organists, or otherwise made their mark as musicians? Dr. William Hayes sang there as a boy, as did Dr. John Stephens, organist of Salisbury Cathedral in the 18th century. Capel Bond, afterwards of Coventry, and conductor of the first Birmingham Musical Festival, was also a Gloucester chorister, and so were William Mutlow and Herbert Brewer, both of whom became organists of the cathedral which had so often resounded with their youthful voices. In 1669 it appears that the organist was responsible for the religious training of the choristers, as the following extract from the Act Books testifies:

1669.

Ordered that the Master of the Choristers be very diligent in teaching the choristers to sing and give his approbation of the voice and aptness of the boy who is to be chosen chorister, and one day in every weeke catechize the choristers in the principles of Christian Religion as it is set downe in the Church catechisme the better to prepare for confirmation.

The Festival of the Three Choirs, which includes the cathedrals of Gloucester, Worcester and Hereford, originated at the beginning of the 18th century. Considerations of space will not admit of detailed reference to this important music-making held annually in the cathedrals of Gloucester, Worcester and Hereford in rotation. Suffice it to say that the Festival takes rank among the important musical events of the country, and the reader may be referred to its 'History' for

much interesting and valuable information relating to the 'Meeting.'*

A full score of organists! So the records of Gloucester Cathedral testify, the roll covering a period of upwards of three centuries. A broken stone in the south transept of the cathedral gives the name of the first-known chief-musician after the Reformation. It reads thus:

Here lyeth vnder this marbil
ston Robert Leichf[ield] organist
& maister of the C[h]o[re]sters
of this catedral chur[ch] 20 yeres
He dyed the 6 of Janu[ary] 1[5]80

We may pass over the names of Elias Smith, Philip Hosier, and Berkeley Wrench, except to mention that during the regime of the last-named, the accounts record this payment under the heading *In Extraordinariis*, in the year 1639:

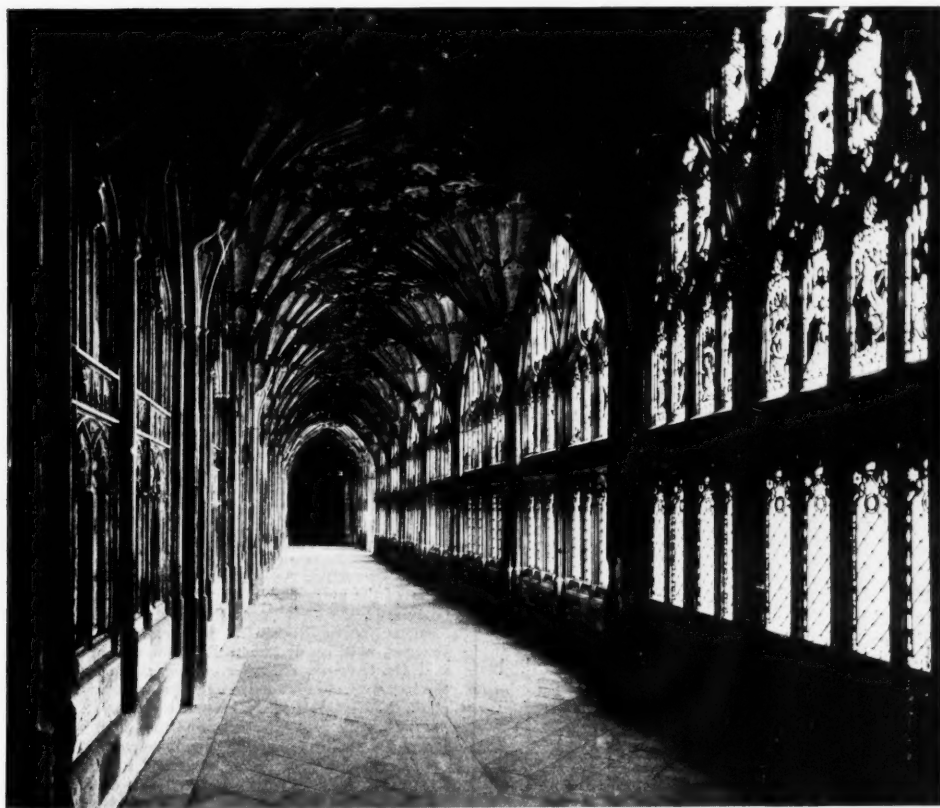
To John Roberts my Lord Bishoppes servant
for playing on the Organi at seuerall
tymes - - - - - 0 : 10 : 00

* 'Origin and Progress of the Meeting of the Three Choirs of Gloucester, Worcester and Hereford.' Gloucester: Messrs. Chance and Bland, 1895.

At the Restoration there was 'given to the Worcester organist the sum of '00 : 02 : 06,' doubtless for officiating on a special occasion. The accounts furnish pathetic information concerning Robert Webb who, at the time that Harris was building the new organ, was 'lying sick and poverty-stricken.' We are told that time after time he was visited by the Dean and the Prebendaries in residence who 'relieved him in his necessities.' The following disbursements relating to Webb and his little orphan daughter speak for themselves:

January, 1663. Sent the organist, being
sicke, by Mr. Muddin - - - 00 : 02 : 06
Given the woman that attended him - - - 00 : 03 : 00
Ffebruary. Pd. towards the Buriall of the
Organist - - - - - 00 : 10 : 00
Pd. Mr. Beale for a Shrowde for the
organist - - - - - 00 : 04 : 00
Pd. more towards his funerall for
Ringing, Beare and Cake, &c. - - - 00 : 11 : 06
March. Pd. for Transporting the
Organists Childe to her mother by
the Trow and a man with her to take
care of her - - - - - 00 : 15 : 00

After Webb's death no organist was appointed until 1665; in the meantime the organist of Worcester Cathedral rendered aid on important occasions. Thomas Lowe, who succeeded Webb,



THE EAST CLOISTER.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

came from Salisbury, the Dean and Chapter paying £10 towards his removal. With Daniel Rosingrave, who began to reign in 1679, we first meet with those amusing records of 'monition' and 'admonition' which the Dean and Chapter very properly considered necessary when dealing with refractory organists. Thus on April 10, 1679:

This day Mr. Washburn, sub-deane of this church, gave Mr. Rosingrave, organist, his first Admonition for beating and wounding of John Payn, one of the singing men of this church.

to depart this Church, for that he, the said Stephen Jefferies did upon Thursday last in the morning (being the Thanksgiving day) immediately after the sermon ended and Ye Blessing given, play ouer upon the Organ a Comon Ballad in the hearing of fiftene hundred or two thousand people, to the great scandall of Religion, prophanation of the Church, and greiuous offence of all good Christians. And ffarther, because though Dr. Gregory, the senior Prebendary of this Church, did immediately express his great detestation of the same to Mr. Deighton, the Chanter of this Church, and Mr. John Tyler the senior singingman of the Quire, informing



THE EAST WINDOW: THE LARGEST IN ENGLAND.

(Photograph by Mr. A. H. Pitcher, Gloucester.)

But Mr. Stephen Jefferies, organist from 1682 to 1710 and composer of one of the melodies played by the cathedral chimes, was a shocking offender against proprieties. On January 31, 1683, he received his first 'monition' for 'manifold neglect and unreasonable absence from the Church without leave desired or obtained.' His second 'monition' was for a terrible offence, and is set forth in the Act Books in these words:

8 February, 1687.

Mr. Subdeane pronounced against Mr. Stephen Jefferies, Organist of this Church, his second monition

them of the unspeakable scandall that universally was taken at it, and that they immediately acquainted ye said Stephen Jefferies therewith, yet he, the said Stephen Jefferies, in direct despite to Religion, and affront to ye said Dr. Gregory, did after evening prayer, assoone as the last Amen was ended, in the presence and hearing of all the Congregation, fall vpon the same straine, and on the organ plaid ouer the same comon ballad again: insomuch that the young gentlewomen invited one another to dance, the strangers cryed it were better yt the organs were pulled downe then that they should be so vsed and all sorts declared that ye Dean and Chapter could neuer remoue the scandall if they did not immediately turne away so insolent & prophane a person out of the church.

Mere 'monitions' do not seem to have curbed the eccentricities of Mr. Stephen Jefferies, therefore the Dean and Chapter tried the effect of 'Admonitions'! The Act Book, under date December 5, 1699, thus records the 'first admonition' of the said Mr. Jefferies, whereby he was ordered

to depart this Church for his frequent absences, especially on Sunday mornings; but more peticularly for his not educating the choristers in the Grounds of musick which may prove very prejudicall for the future if not speedily remedied.

Sir John Hawkins, in his 'History of Music,' relates the following Jefferies anecdotes:

To cure him of a habit of staying late at the tavern, his wife dressed up a fellow in a winding-sheet, with

In succession to Stephen Jefferies were William Hine, Barnabus Gunn (Handel subscribed to his 'Two cantatas and six songs'), and Martin Smith, the father of the celebrated John Stafford Smith. Early in the organistship of William Mutlow (who reigned from 1782 to 1832)* the intoning of the service was suppressed for a few months. The following extracts from the Cathedral Act Books record this incident and its why and wherefore:

Nov. 30, 1782.

Ordered that in future all the Morning and Evening Prayers and the whole Litany and Communion Service be read in this Cathedral Church in the same manner as in Parish Churches, and not chaunted, except the Psalms Hymns and Anthems, which shall continue to be chaunted and sung with the Organ as heretofore. And



THE ROOM IN WHICH DR. S. S. WESLEY DIED, THE DRAWING-ROOM IN THE OFFICIAL RESIDENCE OF THE ORGANIST (DR. BREWER).
(Photographed specially for this article by Mr. A. H. Pitcher, Gloucester.)

directions to meet him [Jefferies] with a lanthorn and candle in the cloisters through which he was to pass on his way home; but that on attempting to terrify him, Jefferies expressed his wonder only by saying: 'I thought all you spirits had been a-bed before this time'!

To quote again from Hawkins:

A singer with a good voice from a distant church had been requested and undertook to sing a solo anthem in Gloucester Cathedral, and for that purpose took his station at the elbow of the organist in the organ-loft. Jefferies, who found him trip in the performance, instead of palliating his mistake and setting him right, immediately rose from his seat and, leaning over the gallery, called out aloud to the choir and the whole congregation: 'He can't sing it'!

whilst the Officiating Clergy are retiring from the Communion Table a short Voluntary shall be played, or a Psalm, or portion of a Psalm sung, accompanied with the Organ at the discretion of the Dean or Resident Prebendary for the time being.

The re-instatement of the 'former mode of Recitative or Chaunting' is thus recorded—note the reference to the 'Italian Ecclesiasticks':

June 3, 1783.

WHEREAS the Dean and Chapter had ordered some months ago that the Exhortation, Confession, Absolution, Prayers, Collects, Responses, Creeds and Litany should be read in a solemn and devout manner

* Some biographical particulars of William Mutlow, with the facsimile of a comical caricature of him drawn by Malibran, appeared in THE MUSICAL TIMES of September, 1901.

according to the nature of the case and the reason of the thing, and in conformity to the usage of all Parochial Churches throughout the Realm, also of all his Majesty's Chapels Royal and even of Cathedrals themselves both at the Communion Service and at early Prayers, and in consequence thereof had abolished the mode of chaunting (a mode of recitative in Divine Service first introduced by Italian Ecclesiastics into England the better to conceal their foreign accent and pronunciation from the observation of the People and in order to colour their usurpations of the richer benefices in Cathedrals granted to them by the Pope under the pretence of their great adroitness in *plano cantu* also to devise some excuse for using Prayers in an unknown tongue). But whereas divers persons through an attachment to old customs appear to be much prejudiced against this alteration or rather this restoration of Divine Service to its primitive Simplicity and Propriety, The Dean and Chapter influenced by the superior motives of Charity and Condescension towards weak Brethren (which require the Sacrifice of private opinion regarding the Forms of Publick Worship where the Essentials of Religion are not at stake), and being also supported by the authority of the Lord Bishop their Visitor, actuated by the same good Motives, do now revoke their late Order for Parochial Prayers and hereby establish the former mode of Recitative or Chaunting.

The Bishop's Approbation of the above reads :

I very much approve of the above contents ; but think that all reasonable persons must be contented if the Cathedral Service were restored on Sundays and Great Festivals, and that the present mode of Parochial Prayers be continued on the Week Days. And I do not approve the way of Chaunting the Litany in the middle of the Choir.

(Signed) S. GLOUCESTER.

To Mutlow succeeded John Amott. At the death of the latter (in 1865) Gloucester welcomed its most distinguished organist in the person of Dr. Samuel Sebastian Wesley : this was his last appointment. A detailed account of his remarkable career appeared in *THE MUSICAL TIMES* of May, June, and July, 1900, to which the reader is referred. Wesley drew his last breath on April 19, 1876, in his drawing-room which looked towards the cathedral, and into which his camp bedstead had been brought. (A photograph of this room is given on page 447.)

Excellent results followed the appointment of Dr. Charles Harford Lloyd, now Precentor of Eton and a composer of repute known and sung of all choirs. He held the office from 1876 to 1882, and was followed by Mr. C. Lee Williams, a highly-gifted musician favourably known by various compositions, especially a beautiful little anthem (unaccompanied), 'Thou wilt keep him in perfect peace.' By-the-way, Mr. Lee Williams has recently given some proof of his literary skill in the issue of a pamphlet entitled 'Among the Isles of Greece : notes on a brief cruise,' wherein he pleasantly describes a holiday visit to that classic region.

Dr. Alfred Herbert Brewer, the present organist, was born at Gloucester, June 21, 1865, and held a choristership in the cathedral from 1877 to 1880. He began his musical studies under Dr. Harford Lloyd, subsequently obtaining the first organ scholarship at the Royal College of Music (April, 1883), where he studied under Sir Walter Parratt and other professors. His church organistships have been St. Catherine's and

St. Mary-de-Crypt, both in Gloucester (1881), St. Giles's, Oxford (1882), and St. Michael's, Coventry (1886-92). He was organ scholar of Exeter College, Oxford, from 1883 to 1885, and then, for a brief period, organist of Bristol Cathedral. After holding the post of music-master at Tonbridge School from 1892 to 1897, he became organist and master of the choristers of Gloucester Cathedral, a position he holds with distinction. He is a member of the Council of the Royal College of Organists, and visiting examiner to the Birmingham Midland Institute School of Music. He obtained the Fellowship of the Royal College of Organists in 1897 and took the degree



DR. A. HERBERT BREWER.

(Photograph by Messrs. Russell & Sons.)

of Bachelor of Music at Dublin University in the same year ; the Archbishop of Canterbury has recently conferred upon him the degree of Doctor of Music, *honoris causa*.

Dr. Brewer has always shown commendable activity in furthering the interests of the art of music in his native city. He made his mark as conductor of the Three Choirs Festivals held at Gloucester in 1898, 1901, and 1904. Further proof of his conducting skill and organizing energy is furnished by the flourishing state of the following societies meeting under his enthusiastic sway—the Gloucestershire Orchestral Society (one of the largest amateur orchestral societies in the kingdom), the Gloucester Choral Society, and the Gloucester Orpheus Society. The same industry and artistic earnestness which characterise Dr. Brewer's practical musicianship are no less evident in his creative work. He has composed a

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setting of Psalm 98, a 'Dedication Ode,' 'The Holy Innocents,' and 'Emmaus' (sacred cantatas), and 'Love's Philosophy' (male voices)—all of which have been performed at the Three Choirs Festivals. His latest work, 'A Song of Eden' (Milton's words), is to be sung at the approaching meeting at Worcester. In addition to the foregoing, his compositions include an Idyl for orchestra, various Services (including an orchestral setting in the key of C), anthems, responses for treble voices, hymn-tunes, and organ music, songs, part-songs, pieces for pianoforte and violin, &c., and an operetta 'Rosamund.'

For valued help rendered in the preparation of this article the thanks of the writer are specially tendered to Mr. Nigel D. Haines, Chapter Clerk; to Mr. T. W. G. Cooke, Sub-sacrist; and to Dr. A. Herbert Brewer; also to Mr. S. W. Underwood, Mr. Arthur H. Pitcher, and Messrs. Minchin & Gibbs, all of Gloucester, for the use of their excellent photographs.

DOTTED CROTCHET.

CHARLES STEGGALL.

The death, on June 7, of Dr. Charles Steggall is recorded in these pages with sincere regret—a regret deepened by the esteem of a former pupil for an upright man and an excellent musician. When, a few years ago, Dr. Steggall was asked to 'sit' for a *MUSICAL TIMES* biographical portrait, he, with his characteristic modesty, preferred that anything that might be said about him should take the form of an obituary notice: but at that very time he wrote down some autobiographical notes, placed them in an envelope, and addressed them to the present writer. These notes, in the neatest of handwriting, and found among his papers after his death, have been forwarded to us by Dr. Steggall's son, Mr. Reginald Steggall, for the purposes of this article. We need hardly enlarge upon their pathetic interest, but will endeavour to set forth some of the incidents of a long and honourable career.

Charles Steggall was born in London, June 3, 1826. A passion for music, especially church music, took possession of his nature in his earliest years. In obedience, however, to the wish of his father—who owned an important business in the West-end of London—that he should 'come into the business,' Master Charles, at the end of his school days, entered the paternal counting-house. 'But my thoughts,' he records, 'were always on music, and after a year or two my father saw it was unwise to oppose my inclinations, and he consented to my leaving the office.' From official information kindly furnished by the Secretary specially for this article, we find that Dr. Steggall entered the Royal Academy of Music as a student on June 21, 1847, not in 1848, as has been stated over and over again in books of reference and obituary notices. His (apparently) only professor at Tenterden Street was Sterndale Bennett—a host in himself—who gave him lessons in pianoforte, harmony, and

composition. A warm and intimate friendship sprang up between master and pupil, which became closer and closer until it was severed by death.

While still in his teens he obtained his first organ appointment—such as it was—at Christ Chapel (now Emmanuel Church), Maida Vale, then a proprietary sanctuary. To use his own words: 'Christ Chapel then had one of the largest congregations in London, every one of the 2,500 seats being occupied. My father had sittings there in my early childhood, and I have vivid recollections of the first incumbent, Sanderson Robins, and his successors Daniel Moore and George Fisk, whose sermons in those days were the great attraction. Music was nowhere—only the *Glorias* after the Psalms and hymn-tunes.' A more congenial sphere of work opened up on his being appointed the first organist of Christ Church, Lancaster Gate, consecrated on July 17, 1855. 'At Christ Chapel,' he records, 'the organ, placed in an upper gallery, consisted of great and tenor C swell with two octaves of pedals, but no pedal pipes! At Christ Church the beautiful-toned organ [by Harris], from Winchester Cathedral—converted by Willis from a G to a C organ—consisted of three complete manuals with the 24-ft. pedal stops cut down to 16-ft., thus making an unusually big scale. Here also was a large congregation—among the seat-holders were my friends Cipriani Potter, then Principal of the Royal Academy of Music, and Sterndale Bennett, and moreover music was a feature.' 'I can never forget the delight I experienced in my work here,' he continues, 'the lovely tone of the organ, a good choir, and the canticles sung to Services.' During three years of the Christ Church period Steggall was a pluralist, as he held the post of organist and choirmaster of Clapham Grammar School, where Sir George Grove had been educated. In 1864 he was appointed, by the Benchers, organist and director of the choir to the Honourable Societies of Lincoln's Inn. This office Dr. Steggall held till his death; but for many years his son, Mr. Reginald Steggall, ably discharged the duties of the office, and we are glad to learn that the Benchers have appointed him to succeed his father.

Departing from chronological sequence—disturbed by setting forth the whole of the organistships—we may return to the Academy days. Always industrious, the young student gave proof of his creative gifts at the concerts given by the Academy. We find a part-song, an overture, 'Die Elfen'—which evinced 'an acquaintance with the art of writing for the orchestra by no means common at his age,' so the *Musical World* recorded—a Kyrie Eleison and Gloria, 'an effort of remarkable talent and still greater promise,' and a Festival setting of the 33rd Psalm ('Rejoice in the Lord') for voices and orchestra. The last-named work was published in 1854 by subscription, the list of subscribers including

Stainer, Master J. - Chorister of St. Paul's Cathedral.

whose name is down for '1 copy.'

A string quartet, performed at one of the concerts of the Society of British Musicians, testifies to the composition activities and broadened interests of those early days.

The year of the Great Exhibition (1851) marked a great event in the life of Charles Steggall. Until he entered the Royal Academy of Music he had not studied harmony, but so rapidly and thoroughly had he mastered the ins and outs of theoretical knowledge that in four years he succeeded in accumulating the degrees of Bachelor and Doctor of Music at the University of Cambridge. His exercise—a setting for soli, chorus and orchestra of Psalm 105, the choruses being in eight real parts—was performed in Trinity College Chapel on November 4, 1851, the fourth anniversary of Mendelssohn's death. Professor Walmisley conducted the performance, the composer accompanied his work on the organ, 'Sterndale Bennett gave up a busy day's work to be present, like the dear, interested friend he was' (to quote from the autobiographical notes), 'and my dear father was very happy that day.' The *Cambridge Journal* thus records the event:

On Tuesday week an exercise for the degree of Doctor of Music was performed in Trinity College Chapel. The composer was Mr. Steggall, of London, a pupil of Sterndale Bennett's, and his work was far above the average of such academical exercises, and did great credit to his own genius and the instructions of his master. It commenced with a chorus in eight parts, followed by a duett for two soprani, recit and air tenore, double chorus, chorale, double quartett for eight voices, another duett for two soprani, aria basso, double chorus and fugue. The duetts for the soprani exhibited a happy vein of melody, and the quartett for eight voices and the final chorus and fugue displayed a learned acquaintance with the art of counterpoint. Altogether, Dr. Steggall may be congratulated on a work which gives him rank among English composers. His music was ably performed by the Cambridge choirs, assisted by some talented youths from the choirs of St. Paul's Cathedral and the Temple Church; Professor Walmisley conducting, and the composer presiding at the organ. The tenor and bass solos were admirably executed by Messrs. Redfearn and Gray, of London. Among the audience was Mr. Sterndale Bennett himself, and he must have been gratified at the evident pleasure which his pupil's compositions gave to a large and attentive assemblage of musical amateurs. The exercise was considered by many competent judges to be the best that had been performed here for many years.

One of the 'talented youths' above referred to was a chubby-faced, curly-headed chorister from St. Paul's Cathedral. 'What a sweet child it is, and what a pretty pipe it's got,' remarked Walmisley to Steggall. The present writer vividly recalls with what pleasure the Doctor would relate the incident of that 'pretty little pipe's' achievements—including a long-sustained high B flat, and how his face would beam as, gently rubbing his hands, he would finish his story thus: 'and that boy was—*John Stainer!*' Previous to his departure to St. Michael's College, Tenbury, Stainer received from Dr. Steggall a course of lessons in counterpoint.

In regard to his half-century's work as principal professor of the organ at the Royal Academy of Music, Dr. Steggall may tell the story in his own words: 'At the time I entered the Academy the

organ was not a recognised subject at Tenterden Street, but after teaching for a year or two as a sub-professor I was appointed professor of the organ in 1851. Except that Dr. S. S. Wesley had for a very short time a few pupils, to whom he gave lessons at St. Mark's Church, Kennington, I was teacher of the organ for upwards of fifty years—1851 to 1903, and until about 1877-8, the only professor of the instrument. For the greater part of that time there was no competing institution where the organ was taught, and my classes being very large and continually changing it may be fairly assumed that I have trained more organists than any other man in the country. From 1862 to 1876 I received my organ classes at my own house, having had an organ built chiefly for this purpose; previously I met them at Christ Chapel and Christ Church. I myself was my own pupil, for I had no other teacher. During the time that I had a G organ at church, I practised Bach, Mendelssohn, &c., at home on C pedals attached to a piano-forte.'

Among Dr. Steggall's many pupils the following names may be mentioned: Sir Joseph Barnby, Dr. G. J. Bennett, Mr. F. A. W. Docker, Mr. E. H. Lemare, and Mr. H. R. Rose. The present writer recalls those pleasant mornings spent at Dr. Steggall's house at Notting Hill, when each student had the opportunity of profiting by hearing lessons given to others in addition to receiving valuable instruction himself; moreover, the Doctor would show us books in his library, give us hints from his own experience, relate anecdotes, &c.—all this being of the greatest advantage and practical benefit to those who were privileged to come under his tuition influence. Exact and painstaking to a degree, Dr. Steggall had a clever knack of overcoming difficulties. His small hand doubtless necessitated his employment of those 'little tricks,' to use the late Edward Dannreuther's term, in his organ playing which he passed on to others. One such was in the last movement of Mendelssohn's first Organ Sonata. At bar 62 the arpeggio in the left-hand part is awkward to play comfortably—especially if the instrument be one of heavy touch: but the Doctor used to say, 'never mind the first note (C), the pedal will play that; just put your little finger on E, and then you will have no difficulty.'

In the fifties and sixties Dr. Steggall employed much of his spare time in giving musical lectures in London and the country, beginning at Crosby Hall, where evening classes for young men were held. A charming incident in his lecturing experiences must be told in his own words:

'On the occasion of my going to Royston (July 15, 1856) to give a lecture in the Institute of that town, Sterndale Bennett accompanied me and assisted in the illustrations by playing No. 5 of "Handel's Suites de Pièces," which includes "The Harmonious Blacksmith." We were the guests of my friend Mr. John Warren, the founder of the Institute. In the morning, before descending to breakfast, I went into Bennett's room and he received me by saying: "Steggall, it is very singular,

but I dreamed in the night that I heard 'The Harmonious Blacksmith,' but don't mention this downstairs." I went down to the dining-room first and my friend at once asked me if the Professor had heard the serenade of the local choir in the small hours of the morning. It appeared they had sung a vocal arrangement of the air entitled "The harmonious Blackbird"! Another interesting incident on the same occasion may be recorded. Among the pictures in Bennett's bedroom was a sampler worked by my friend's mother representing Christ and the Woman of Samaria. He stood admiring it for some time, and not long after he was working on the same subject. I have every reason to believe it was that old sampler at Royston which inspired him to write the oratorio which is now known far and wide.

As honorary secretary to the Bach Society during the whole period of its existence—1849 to 1870—Dr. Steggall rendered splendid and ungrudging service in the propagation of the great Cantor's music in England. He edited the six Motets by Bach, and was Sterndale Bennett's unwearied and invaluable colleague in preparing the first performance in this country of the 'St. Matthew' Passion. This event took place at the Hanover Square Rooms on April 6, 1854. Bennett conducted, a chorister boy named John Stainer and a young tenor named William H. Cummings sang in the chorus on that occasion, and 'Daddy' E. J. Hopkins was at the organ. As the achievements of the Bach Society are set forth in a series of articles on 'Bach's Music in England' which appeared in this Journal between September and December, 1896, there is no need to dwell further on this point; but we venture to reprint a pleasant recollection of those Bach Society early days which Sir John Stainer specially contributed to the above-mentioned articles:

I was born in 1840, so I was only nine years old when the Bach Society was founded. I was one among the very first of those who regularly attended rehearsals, to which I was escorted by an elder sister. The rehearsals were held at the Store Street Rooms, and sometimes at the Royal Academy of Music in Tenterden Street. But I have a most vivid recollection of a series of rehearsals held in Gray and Davison's organ factory. At these Dr. Steggall accompanied us splendidly on the organ. I admired his playing very much, and I remember being for the first time introduced to him at one of those early rehearsals. Also I remember that he laughed heartily when I asked him whether he had *pedalled* all the running bass part of the chorus, 'Have lightnings and thunders.' The Misses Johnston attended regularly (there were, I think, two sisters), and the *Passions Music* was in process of translation by them, fresh sheets of lithographed music being produced at each rehearsal.

A well-known public institution with which Dr. Steggall had much to do was the Royal College of Organists. Founded by the late Richard Limpus, then organist of St. Michael's Church, Cornhill, an early (if not actually the first) meeting to start the College was held at Mullens's Hotel, Ironmonger Lane, on November 23, 1863, with Joseph Surman in the chair. Other meetings followed, including an important foregathering of organists at Exeter Hall on March 12, 1864, when

the first Council was elected. As a member of the Council and in virtue of his qualifications, Dr. Steggall gave the inaugural lecture at Freemasons' Tavern on October 18, 1864; and with John Hullah and Edward J. Hopkins he conducted the first examination (July 5, 1866), when five of the seven candidates failed!

To return to the Royal Academy of Music. He was elected a member of the Committee of Management in March, 1870, and in 1884 on the Board of Directors. From November, 1887 to April, 1888, he, with M. Sainton and Mr. Walter Macfarren, acted as Principal during the vacancy in that office. On April 27 the first organ (by Bryceson) built in the Academy was opened, all the performers being his pupils. On January 29, 1903, he severed his connection with the 'old place' in Tenterden Street, having been actively connected with the Academy as student, professor, and a member of the governing body for the long period of fifty-six years. His other official appointments were an examiner for the Cambridge Mus. D. degree (1881-2), and, in succession to the late Dr. W. H. Monk, editor of 'Hymns Ancient and Modern' (1889).

As a composer Dr. Steggall is best known by his church music. Of his ten published anthems, 'God came from Teman' and 'Remember now thy Creator in the days of thy youth' have obtained wide popularity. It may interest organists and members of church choirs to know that he wrote the latter anthem on the day of the Duke of Wellington's funeral, November 18, 1852, when 'the doors were shut in the streets.' Of his many hymn-tunes—and they are excellent in every way—the best known is that associated with the hymn beginning 'Jerusalem on high' and named 'Christ Church,' after the sanctuary at Lancaster Gate of which he was the first organist. This dignified and melodious tune first appeared in 'Hymns for the Church of England, with Proper Tunes' (1865), the music of which he edited. The present writer was much amused when, on one of those lesson-days at Notting Hill, the Doctor mentioned that during his holiday at some seaside place he had heard the organist of the church *harmonise* the unison line of the tune. 'He called upon me,' said Dr. Steggall, 'but,' he slyly added, 'I did not return the call'! Mention must be made of the excellent 'Instruction Book for the Organ' which he compiled, a little treatise which has met with the commendation of so eminent a teacher as Sir Walter Parratt. Among his organ compositions there are 'Six short and easy pieces,' which merit attention as soft voluntaries, and a Postlude in C minor which introduces the tune 'Christ Church.' His organ arrangements of Mendelssohn's 'Elijah' choruses, Bennett's pianoforte compositions, &c., are marked with the sterling qualities of fidelity to the originals and freedom from over-elaboration. And then there are his eight Services, including two for voices and orchestra. Carols and chants complete the list of compositions, all of which are devotional and replete with earnest musicianship.

The remains of Dr. Steggall were interred, on June 13, in Kensal Green Cemetery, where so many distinguished musicians have found their last resting-place. English church music was worthily represented by Sir George Martin, organist of St. Paul's Cathedral; and as the sun's rays streamed down upon the little company gathered around the graveside, each and all must have felt that the sunshine typified the character and career of their departed friend, and that the darkness of death seemed to be dispelled in the refulgent radiance of a perfect summer day.

F. G. E.

HANDEL MYTHS.

By DR. W. H. CUMMINGS.

The 'Oxford History of Music,' vol. v., written by Mr. W. H. Hadow, deals with the 'Viennese Period,' and on p. 43 we find the following note: 'Mr. [Dr.] W. H. Stone has recalled the fact that the *obbligato* to "The Trumpet shall sound" in the *Messiah* was originally written for a small alto trombone. See Grove iv., p. 176. Trombones were never used in opera until Gluck's *Orfeo*.' On turning to the reference we find that the passage written by Stone does not say *originally written*, but reads thus: 'It is probably less known that the familiar air of the *Messiah*, "The Trumpet shall sound," was *formerly played* on a small alto Trombone.' Even this modified and vague statement is somewhat surprising. When and where was it so done? I can find no evidence of it, and the thing seems impossible. There is abundant testimony to the fact that Handel composed his *obbligati* trumpet parts for a well-known, expert performer on that instrument.

The trumpet was held in great estimation in this country long before the arrival of Handel; moreover, a very high standard of performance had been attained in the time of Purcell, who composed largely for the instrument, and wrote various *obbligati* to his songs, which by their difficulty of ornamentation and compass could only be played by a thoroughly skilled performer. In Purcell's time the Shore family were renowned as musicians and trumpeters. Matthias Shore was Sergeant Trumpeter to the King, with a stipend of £100 per annum and other perquisites. He died in 1700, and was succeeded in his high office by his son William, who died in 1707. The post was then given to John Shore, the brother of William, who was not only a fine trumpet-player, but also the inventor of the tuning-fork. His sister had been a pupil of Purcell's; she married Colley Cibber, and became a stage singer. When she appeared in 'Don Quixote,' her brother played the trumpet *obbligato* part to Purcell's song 'Genius of England.'

John Shore survived until 1752. As Sergeant he had under him sixteen State trumpeters, amongst whom was Valentine Snow, a son of Moses Snow, Mus. Bac. of Cambridge, a gentleman of the

Chapels Royal and a Lay Vicar of Westminster Abbey. In 1753 Valentine Snow was appointed Sergeant Trumpeter in place of John Shore. By this time his reputation as a musician and executant stood very high, and it was for him that Handel composed the various *obbligati* we find in his oratorios and operas: *i.e.*, the 'Messiah,' 'Samson,' 'Judas Maccabæus,' 'Dettingen Te Deum,' 'Atalanta,' &c. Dr. Burney, in his 'History of Music,' specially notes that 'in the overture to "Atalanta" the *obbligato* trumpet part was intended to display the tone and abilities of Snow, who had returned to Handel's orchestra.' Valentine Snow died in 1770, and the following humorous epitaph appeared:

Thaw every breast, melt every eye with woe,
Here's dissolution by the hand of death;
To dirt, to water's turn'd the fairest Snow,
O! the King's trumpeter has lost his breath.

A curious advertisement of the year 1730, induces a belief that the trumpet players were farmed out by John Shore, and that Handel, in common with others, had to apply to him for skilled performers; by-the-way, Handel required *three* trumpeters in the opera 'Atalanta,' the music being written in three parts:

Whereas divers people go about from time to time to the houses of persons of Quality and others of Rank and distinction, where, upon any wedding, birthday or other occasion as such people shall think fit, they sound their trumpets: and to skreen themselves in such impertinence, and also to induce and prompt any persons of rank to give 'em generous present or reward, they very falsely and scandalously say they are the King's trumpets: therefore this is to give notice that any person or persons who shall detect such pretended Trumpet or trumpets and discover him or them to JOHN SHORE Esq in Hambleton Street near Hyde Park Corner, Sergeant Trumpet to his Majesty. So that such pretended trumpet or trumpets be brought to justice, the said person or persons shall immediately receive as a reward the sum of four guineas for their trouble.

The London Gazette, June 30, 1730.

The above distinctly proves that Handel's trumpet parts were written to be played on trumpets and not on trombones.

The concert of the Magpie Madrigal Society, given at the Royal Horticultural Hall, Westminster, on May 31, deserves special mention and commendation on two grounds—the excellence of the part-singing under Mr. Lionel Benson's careful conductorship, and the attention given to English music in the programme. It may not be without interest to give the titles of the native products performed on the above occasion; those marked * were composed for the Magpie Madrigal Society:

- | | |
|---|------------------|
| Madrigal (5 parts), 'I feign not friendship where I hate' | Orlando Gibbons. |
| Part-song (8 parts), 'In praise of song' | Hubert Parry. |
| Part-song (4 parts), 'Phœbe' | C. V. Stanford. |
| * Part-song (8 parts), 'How sweet the moonlight sleeps' | Eaton Fanning. |
| * Part-song (4 parts), 'Gather ye rose-buds' | Alan Gray. |
| * Madrigal (4 parts), 'Woodman, shepherd, come away' | John E. West. |
| Part-song (4 parts), 'My sweet sweeting' | W. H. Bell. |

Occasional Notes.

Love and order are the keynotes of life; health, beauty, and goodness the refrain; the accidentals completing the harmony.

In this centennial year of Nelson's demise it is not inappropriate to refer to the familiar song 'The death of Nelson.' Composed by John Braham, the eminent tenor singer, it originally formed part of a three-act comic opera entitled 'The Americans,' first performed at the Lyceum Theatre on April 27, 1811. The scene was laid in the environs of Philadelphia. Wilmot, a naval officer (impersonated by Braham), is in love with a rich Quakeress, and so on. The opera—the libretto written by Samuel John Arnold, a son of Dr. Arnold, a former organist of Westminster Abbey—was not a success, as, according to Genest, it ran for fourteen nights only. At the end of the first performance Charles Mathews, who was in the cast, 'came forward after the curtain dropped to announce the repetition; but the disapprobation appeared so general, that he immediately withdrew,' so *The Times* records.

The music of the opera 'The Americans'—the words were never printed—was the joint production of M. P. King and John Braham. It included Braham's



JOHN BRAHAM. FROM AN OLD PRINT.

famous song 'The death of Nelson.' *The Times* further said:

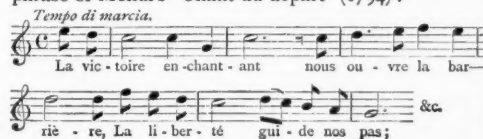
The music of the piece is good. Mr. Braham the *Composer* being better acquainted than any man with what Mr. Braham the *singer* can accomplish.

The *chef-d'œuvre* of the evening was a song on the *Death of Nelson*, which presented us with a splendid counterpart to Braham's *Death of Abercromby*. The burthen:

England expects every man
This day to do his duty.—

which was varied in *tense* in the other verses, would have ensured success and popularity to a much worse composition.

Much of the subsequent success of the song was due to the fine interpretation given to it by John Braham, the singer-composer, who, however, in writing down this naval strain, must have had in his mind the opening phrase of Méhul's 'Chant du départ' (1794):



For his famous song Braham not only helped himself (consciously or unconsciously) to music then in existence, but he appropriated some words. At the death, in 1765, of the famous Duke of Cumberland—a prince-warrior nicknamed 'The Butcher'—Thomas Norris wrote a glee in commemoration of that melancholy event. This glee, contained in Warren's 'Collection,' is entitled 'O'er William's tomb,' and its words read:

O'er William's tomb, with silent grief oppress
Britannia mourns her Hero now at rest;
Not tears alone, but praises too she gives
Due to the guardian of our laws and lives.
Nor shall that laurel ever fade with years
Whose leaves are water'd by a nation's tears.

A comparison of the above poetry with that of the 'Death of Nelson' will show that Braham coolly annexed the first two and last two lines of Norris's glee. A copyist's full-score of 'The Americans' is in the library of the Royal College of Music. The 'Death of Nelson' is there given in the key of D, not in A, as it is generally printed. The instruments appear in the score in the following order, starting at the top: trombe, corni, oboi, fagotti, flauti, violini, 1st and 2nd violas, voice (*Wilmot*), bassi, timpani and tromboni.

Another panegyrical ditty is entitled:

THE DEATH OF WEBER.

The words by J. R. Planché, Esq.

The music composed and selected from the

Favorite airs in the opera

DER FREISCHÜTZ

By JOHN BRAHAM.

This bathetic Brahmanian balderdash begins:

Weep for the word that is spoken
Mourn for the knell that is knoll'd,
The master chord is broken,
And the master hand is cold.

The music with which the above doggerel is allied is a very hashed-up version of the C minor portion of the overture ('Der Freyschütz'), but turned into an *Adagio*! Then follows a portion of the 'Softly sighs' scena to words beginning 'Romance hath lost her minstrel.' To this succeeds the following gem of adaptation:



After eight bars of an adagioic 'dirge' we are favoured with a bit of the bridal chorus, the semiquavers being dotted :

Andante grazioso.

Oh, all... who knew him lov'd him well, For
with his might-y mind, He bore him-self so
meek-ly, His heart it was so kind...

The poetry continues thus :

His wildly warbling melodies
The storms that round them roll
Are types of the simplicity
And grandeur of his soul.

The melody of 'Through the forest' is next drawn upon ; and then, after a drum roll—doubtless typifying 'the knell that knoll'd'—the opening section is repeated. The concluding bars (of symphony) are these :

con espressione.

fff FINE. (Very fine!)

Poor Weber !

Among other centenary commemorations occurring this year is that of the death (May 28, 1805, at Madrid) of a composer whose name is familiar, but whose music, with a few exceptions, has fallen into oblivion: Luigi Boccherini, born at Lucca in 1743. He was a prolific writer; his quartets for strings number 113, thereby in that department beating his great contemporary Haydn. He was born at Lucca, where a tablet has just been affixed to the house in which he drew his first breath. There is charm and skill in his music, yet not of sufficient strength to withstand the test of time.

On the subject of 'The words of Mendelssohn's *Elijah*,' Mr. W. Hughes, of Palace Road, Tulse Hill, writes as follows :

In his 'History of Mendelssohn's *Elijah*' Mr. F. G. Edwards tells us that 'the English translation was the subject of a long and elaborate correspondence between the composer and his translator in London. Both were unsparing in the labour they bestowed upon the translation. . . . Mendelssohn went through the English version bar by bar, note by note, syllable by syllable, with an attention to detail which might be termed microscopic.'

It is strange therefore that two curious lapses of grammar should have escaped the observation of Bartholomew, the translator; though perhaps Mendelssohn, as a foreigner, might very well have failed to notice them. In the recitative 'Ye people rend your hearts' occurs the phrase 'I therefore say to *ye*,' which of course should be 'to *you*.' And in the recitative 'Now Cherith's brook,' we find 'get thee to Zarephath, *thither* abide.' As *thither* is equivalent to 'to that place' and not 'at that place,' we can only surmise that Bartholomew's first draft was '*thither depart*,' and was altered by Mendelssohn to '*abide*,' failing to see that the alteration was inconsistent with the word *thither*.

Would there be any impropriety in correcting these manifest errors in future editions? About the first there is no difficulty. In the second case, however, it is not so easy to suggest a completely satisfactory emendation of the words to suit the music; perhaps we might write 'and there abide,' altering the C to a semiquaver, and making the E a quaver.

[The questions raised by our correspondent are interesting and worthy of consideration. We have referred to Bartholomew's autograph copy of the word-book of '*Elijah*,' a manuscript which contains some annotations in Mendelssohn's own hand, with the result that in both the above instances the words stand as in the printed edition. In former times less attention was paid to the words of oratorios, &c., than at present. As a matter of fact, two of the scriptural references in '*Elijah*' were wrongly given—'Ecclesiastes' for 'Ecclesiasticus'—for a period of fifty years, and no one seems to have noticed it, though many thousands of copies of the music and word-books must have been printed! In spite of all the care Bartholomew and Mendelssohn bestowed upon the English version of the oratorio, there are places here and there where improvements could be effected—indeed, some changes in that direction have been made in the latest edition of the work issued by Messrs. Novello.—ED. M. T.]

M. Julien Tiersot, in a series of articles entitled '*Berlioziana*,' which are appearing in *Le Ménestrel*, gives an interesting account of the trouble which 'Benvenuto Cellini' gave to its composer, and of the many cuts and changes which he made in it. In speaking of the sextet, he refers to the *entrée* of a new personage, who in the score and play-bills is named the Cardinal. 'But the manuscript documents,' remarks M. Tiersot, 'prepared for the production of the work, *i.e.*, the scores and parts, all designate him by this other word, in many cases scratched through, yet always legible—the Pope.'

The 'first issue' of the programme of the Sheffield Musical Festival has just been published. At this important music-making, to be held on October 4, 5 and 6, the following choral works are announced to be performed; those marked * for the first time :

Messiah, Mass in B minor (Bach), Requiem (Mozart), Paradise and the Peri (Schumann), Faust (Berlioz), Nanie (Brahms), * 'Fly, envious time' (Nicholas Gatty), * Ode to the north-east wind (Frederic Cliffe), * Two eight-part choruses (Weingartner.)

Herr Felix Weingartner will conduct the Festival, and Dr. Henry Coward retains his honoured post as chorus-master.

Mr. Sousa has admitted English music into his repertoire by the performance, at the New York Hippodrome, of Mr. Edward German's 'Welsh Rhapsody,' as 'especially arranged from the original orchestral score for Sousa's band by Dan Godfrey, Jr.' The stirring strain ('March of the Men of Harlech') which concludes this effective composition would naturally appeal to the rhythmic enthusiasm of the redoubtable conductor.

The Worshipful Company of Musicians announce the offer of The Cobbett Prize of £50 and prizes of lesser value for the composition of a short piece of music for stringed instruments. The old English fantasy may be suggested as a typical form which presents possibilities of modern development.

The mechanical uses to which music has been put are as curious as they are varied. Not long ago we referred to a musical bed which, in addition to its tunelessness, had the great advantage of always being well-aired; and now there has come under our notice a musical turnspit. This culinary adjunct, which belonged to an opulent lord of Treviso, is said to 'turn no less than 130 roasts at once and play twenty-four tunes at once, and the tunes correspond to the edible that is being cooked.' At Christmastide, therefore, we may assume that the Turkish music from Beethoven's 'Ruins of Athens' would be in great demand, and anyone hearing 'Hunting the hare' would naturally assume that 'puss' was being basted. When the 'sirloin' faced the music (or rather the fire), what could be more appropriate than 'The roast beef of old England'? A roasting-spit such as we have described must have been also of an economical turn, because after so many strains, strainers for the gravy would be comparatively superfluous.

Church and Organ Music.

DR. GAUNTLETT: HIS CENTENARY.

One hundred years ago—on July 9, 1805, to give the exact date—Henry John Gauntlett was born at Wellington, Shropshire, where his father, the Rev. Henry Gauntlett, held a curacy. In 1815 the latter became vicar of Olney, Buckinghamshire, of which church Master Henry became the boy-organist. The vicar decided that his musical son should be educated for the law, and with that object articulated him to a London solicitor. He practised until about 1844, when he exchanged the legal profession for that of music. In addition to the Olney appointment Gauntlett held in succession organistships at the following churches: St. Olave, Southwark; Union Chapel, Islington; All Saints, Kensington Park; and St. Bartholomew-the-Less, Smithfield.

Between sixty and seventy years ago Gauntlett did splendid pioneer work by the introduction of the C compass of the organ into England, and, in spite of much opposition, with success. In 1852 he patented an electrical-action apparatus as applied to organs, and it is said that he proposed the erection of four organs in different parts of the Crystal Palace, the quartet of giant instruments to be played simultaneously by one performer through the mechanical agency of electricity. But the scheme—typically Berliozic in its conception—never came to anything. In 1842 (or the following year) the Archbishop of Canterbury conferred upon him the degree of Doctor of Music, *honoris causa*, an honour which no Archbishop had bestowed for two hundred years previously—so it is said. At the production of

'Elijah' (Birmingham, August 26, 1846), Mendelssohn selected Dr. Gauntlett to play the organ part in his oratorio on that memorable occasion.

A frequent lecturer and vigorous writer on music and, moreover, one who was by no means afraid of expressing his opinions, Dr. Gauntlett contributed largely to musical periodical literature, some of his latest articles appearing in *Concordia* in 1875, the year before his death. Much of his musical-literary work is quite good.

It is, however, in connection with church music, more especially hymn-tunes, that Dr. Gauntlett's name is best known in the present day. Before making further reference thereto we may call attention to an entertaining and little-known pamphlet he issued, a copy of which is before us. Its title reads:

NOTES, QUERIES, AND EXERCISES in the

Science and Practice of Music;
intended as aids to the clergy, churchwardens, and
others, in the examination of candidates for the
appointment of an organist in parish and other
churches by HENRY JOHN GAUNTLETT
London. 1859. Price One Shilling.

This publication seems to have been the outcome of a series of questions (no fewer than sixty-three!), which he had drawn up and printed, to be answered



DR. GAUNTLETT.

by candidates for the appointment of organist of Sydenham Episcopal Chapel in the year 1859. Some of the seventy-one questions in the enlarged pamphlet read like conundrums. Here are a few specimens of these ridiculous riddles:

How many minutes are required for the chanting of the Te Deum?

Which is the most difficult verse in the Psalter to chant properly?

What time is required for singing four verses of a long-measure hymn to a cheerful tune, with three short symphonies?

What are the geometrical extremes of the centre C in the key of C?

In the key of C, what are the ordinary removes, and what are their twins?

As we cannot hear a bar of music, any more than we can smell or eat it, what is the law of thought which governs the fact, of which it is the symbol or sign?

A chord is not the cause of a chord. What is the cause of a chord?

One may accordingly venture to ask: Did these questions answer their purpose? Dr. Gauntlett was a most industrious and prolific editor of hymnals and similar publications. In 1847 he issued 'The Bible

Psalter, pointed, with a chant at the head of every Psalm.' He also edited 'The Church Hymn and Tune Book' (with the Rev. W. J. Blew), 'The Comprehensive Tune Book,' 'The Hallelujah' (with the Rev. J. J. Waite), 'The Congregational Psalmist' (with the Rev. Dr. Henry Allon), 'The Encyclopædia of the Anglican Chant,' 'Tunes New and Old' (with Mr. John Dobson), &c. It is said that he wrote 10,000 hymn-tunes! Be that as it may, no one can deny that some of them are in every way excellent. In proof thereof we need only refer to 'Houghton,' 'University College,' 'St. Albinus' (originally a 7.8.7.8. tune, *without* the 'Hallelujah!'), 'St. George,' 'St. Fulbert,' and 'St. Alphege' as specimens of Gauntlett at his best. 'Irby' ('Once in royal David's city') is an ideal tune for children, especially when it appears, as it always should, in its original form—a unison melody with simple chordal accompaniment. 'St. Alphege,' one of his best known tunes, first appeared in 'The Church Hymn and Tune Book' more than half-a-century ago in the following form and heading:

ST. ALPHEGE'S TUNE.
P.M. 7.6.7.6. Iambics.



By inference, the tune was originally written for the words with which it is associated in the above hymnal:

The King of Glory sing we
The new-voiced hymns intone;
For Christ by yon new pathway
Ascends the Father's throne.
Alleluia!

In the preface to 'The Church Hymn and Tune Book' (wherein 'St. Alphege' first appeared) Gauntlett says:

The whole of the music has been composed and compiled in the same spirit as that which guided the promoters of vernacular hymnody in the early part of the sixteenth century.

'St. Alphege' started on a career of popularity upon its dual appearance in the first music edition of 'Hymns Ancient and Modern' (1861), in which hymnal it was assigned to hymns of such widely different sentiment as 'The voice that breath'd o'er Eden' and 'Brief life is here our portion.' This species of hymn and tune matrimony drew forth a gibe from the late Mr. Spurgeon as to the immaculateness of the fixed-tune system, whereby the perfect association of words and music is supposed to be secured. And thereby hangs a tale. At a certain wedding, after the organist had played over the tune 'St. Alphege,' the choristers began to sing 'Brief life is here our portion.' Could the dear little fellows have mistaken a wedding for a funeral? No; the blushing young bridegroom was an octogenarian!

Dr. Gauntlett died at Kensington on February 21, 1876, and his remains were interred at Kensal Green Cemetery. Until the present writer drew the attention of the cemetery authorities to the matter about ten years ago, this grave remained unnamed.

We may conclude these centenary notes—which by no means pretend to be exhaustive, biographically or otherwise—by printing a letter which Dr. Gauntlett wrote to the late Sir George Grove, an interesting communication which we believe has not hitherto been published:

16, St. Mary Abbott's Terrace,
Kensington,

Dear Mr. Grove, Nov. 30, 1874.

Have you any note or record of the time when Mendelssohn first began to study the organ? No one was more surprised than Moscheles at Mendelssohn's playing in Christchurch in 1837—he evidently was quite unaware of his mastery over the instrument, for he took me on one side and asked me about it. 'Where did he practise?' 'Could it be gained without practice on the organ?' 'Was it too late for him (Moscheles) to begin?' 'Would I teach him?' It was plain the playing of that morning was an unexpected thing to the pianist.

From one of Mendelssohn's letters we may gather what he knew of Bach's organ music at that date, and his resolve to set to work and get him up. And from his remarks upon some hear-say of Schneider's playing at Dresden, we learn his notion of pedal playing was very limited, and that then he had not seen the 'not well known' organ music of Bach, which Marx, either then or soon after, sent to the press.

I believe when with the Horsleys' at this end of the town he had access to a small organ at St. Matthew's—'a crippled' organ as he called the G pedals and key-board—upon which he might certainly gain some sort of facility. Pointing to me one day he said, 'But for him there would be no organs to play on,' and hard fight it was, for I had Wesley, Turler, Goss, and the whole guild of organists to battle with, and as you may remember the £10,000 laid out on the Liverpool organ was spent on the wrong key-board, Master Wesley carrying it against me. I believe it cost £1,500 to put that organ right.

Believe me, yours faithfully,
Geo. Grove, Esq. H. J. GAUNTLETT.

THE GREAT COMPOSERS AND CHANTS.

A correspondent, after reading the notes on 'The great composers and chants' in last month's issue (page 385), has taken to heart the last paragraph by sending us the subjoined specimen of Wagner chanted. It is from 'Tannhäuser,' and the strain is that sung by Walther in Act 2, beginning 'Willst du Erquickung aus dem Bronnen haben' (page 136 of Novello's octavo edition):

(Melody only.) Chant adapted from WAGNER'S 'Tannhäuser.'



Mr. John S. Bumpus also writes concerning 'The great composers and chants':

James Turler derived his Beethoven single chant in E flat from the opening bars of the *adagio* of the 4th symphony (in B flat); but he might have made a closer adaptation if he had followed the melody as written by Beethoven, instead of interchanging the fifth and sixth notes of the strain. The Spohr-Turler double chant in F is taken from 'Lord God of heaven and earth' in 'The Last Judgment,' transposed from G flat to F. Dr. Zechariah Buck, of Norwich, made a double chant from Mendelssohn's 'He watching over Israel,' and there is one in Warren's 'Chanter's Hand Guide,' adapted from 'O rest in the Lord.' Buck's

arrangement will be found in 'The Chant Book Companion to the Book of Common Prayer.' In the same collection there is a double chant arranged from Mendelssohn's beautiful 'Lied ohne Worte' in E (Book II., No. 3), transposed for the purpose to G, the melody being followed without any alteration. Turle's double chants in C minor and F minor, founded on themes in Purcell's anthems 'O give thanks' and 'My Beloved spake,' as well as that in D from a subject in the same composer's Te Deum, and that in A minor from a chorale by J. S. Bach, are to be found in most collections.

Goss arranged a double chant in F sharp minor, from a subject by Jeremiah Clark, the origin of which is not at present traceable. The Rev. R. L. Caley, Precentor of Bristol, 1838-61, adapted a double chant in B flat from a melody by Beethoven, and another melody in F from the same composer was similarly treated by T. Evance Jones, organist of Canterbury Cathedral, 1831-73. The second double chant sung at St. Paul's on the twenty-ninth morning of the month, though assigned in the printed collection in use there to the Rev. James Lupton, is in reality a clever arrangement by that well-remembered old minor canon of St. Paul's, from the middle movement of Boyce's anthem 'By the waters of Babylon.' In the same collection the first double chant used on the fourteenth morning, though attributed to George Cooper, is, I believe, founded on a theme from Spohr. But instances might be multiplied—these are only a few.

A MEMORIAL TO MENDELSSOHN AND EDWARD BUXTON.

In the chancel of Cranford Parish Church, Middlesex, a stained-glass window has been placed to the memory of Mendelssohn and of Edward Buxton, a former proprietor of the business of Messrs. Ewer & Co., and therefore one of the composer's English publishers. The service of dedication took place in the charmingly situated church—standing in the midst of Lord Fitzhardinge's park—on the afternoon of Trinity Sunday (June 18), the ceremony attracting a large congregation. Mendelssohn's 'Hear my prayer' and Smart's Te Deum in F formed the chief features of the musical service, and an address appropriate to the occasion was delivered by the Rector of Cranford, the Rev. J. F. V. Lee. The window, which is the gift of Mrs. Carson, Mr. Buxton's granddaughter, and a resident of the village, is one of three lights, the figures representing Miriam, David, and St. Cecilia. The brass-plate inscription beneath the window—believed to be the only memorial of the kind to Mendelssohn in England—reads:

To the Glory of God and in memory of
 Felix Mendelssohn Bartholdy
 and
 Edward Buxton,
 his Friend, by whose Granddaughter this window
 is erected.
 Trinity Sunday. 1905.

The thirty-first Anniversary Festival of the London Gregorian Choral Association was held in St. Paul's Cathedral on June 15, with its customary impressiveness. Dr. Warwick Jordan presided at the organ, and his anthem 'O be joyful in the Lord' was sung. The Psalms, Magnificat, and Nunc dimittis were sung to Gregorian tones, and the hymn-tunes included two settings by Sir John Stainer and Mr. Arthur Henry Brown.

At the Dedication Festival held at Boston Church on June 20 the music included Dr. Botting's Magnificat and Nunc dimittis in B flat and Sullivan's Thanksgiving Te Deum, sung by a choir of 100 voices to the accompaniment of the organ and a quartet of brass instruments. Mr. A. W. Parsons, organist of Sleaford Parish Church, presided at the organ, and Mr. G. H. Gregory, organist and choirmaster of the Church, conducted.

Messrs. P. Conacher & Co., of Huddersfield, have erected the organ in the new church of All Saints, Burton-on-Trent. The instrument is furnished with tubular pneumatic action throughout, and the builders have used both key and pedal pistons, as well as their pedal controller action which provides an appropriate pedal organ with any combination of manual stops. The specification of the organ is as follows:

GREAT ORGAN (9 stops).			
	Feet		Feet
Double Diapason	16	Harmonic Flute	4
Large Open Diapason ..	8	Twelfth	2½
Horn Diapason	8	Fifteenth	2
Hohlflöte	8	Trumpet	8
Principal	4		
CHOIR ORGAN (8 stops).			
	Feet		Feet
Violin Diapason	8	Wald Flute	4
Gamba	8	Piccolo Harmonique ..	2
Flauto Traverso	8	Clarinet	8
Dulciana	8	Cor Anglais	8
Tremulant.			
SWELL ORGAN (9 stops).			
	Feet		Feet
Liedlich Bourdon	16	Salicet	4
Open Diapason	8	Mixture (3 Ranks) ..	8
Rohr Flöte	8	Cornopean	8
Viol d'Orchestre	8	Oboe	8
Vox Angelica	8		
Tremulant.			
PEDAL ORGAN (6 stops).			
	Feet		Feet
Harmonic Bass	32	Principal	8
Open Bass	16	Flute Bass	8
Sub-Bass	16	Space for Trombone.	
COUPLERS AND ACCESSORIES.			
Swell Octave.		Swell to Pedal.	
Swell Sub-Octave.		Great to Pedal.	
Swell to Great.		Choir to Pedal.	
Swell to Choir.			
Three pistons to Great.		Three pedal pistons to Great.	
Three pistons to Swell.		Three pedal pistons to Swell.	

A cathedral organist writes as follows:

DEAR SIR,—Will you kindly allow me to suggest to my brother cathedral organists the desirability of our meeting together for an annual conference, at which we might with advantage to ourselves and Church music in general discuss those questions which from time to time must present themselves to us individually? These meetings might be held in London, or might be arranged, year by year, in the principal cathedral cities. Perhaps Sir George Martin and Sir Frederick Bridge would take the initial step in this direction?

MAGISTER CHORALIS.

TWO SPECIAL SERVICES AT GLOUCESTER CATHEDRAL.

The annual Festival of the Gloucester Diocesan Choral Union was successfully held on June 7, under the conductorship of Dr. A. Herbert Brewer, when the united choirs numbered 750 voices. The music included a Magnificat and Nunc dimittis in G—an easy setting for parish choirs—by Dr. Brewer, and an effective anthem, 'There is none that can resist Thy voice,' by Mr. Ivor Atkins, organist of Worcester Cathedral. Both these works were composed expressly for the occasion. Goss's anthem, 'O praise the Lord!' was also sung, and Mr. S. W. Underwood rendered good service at the organ.

The enthronement of the new Bishop (Dr. Gibson, recently Vicar of Leeds) took place on June 15, with an impressive ceremony. The anthem was 'How lovely is Thy dwelling-place' (Brahms) and Dr. Brewer's Te Deum in E flat was also sung. The augmented choir consisted of the cathedral chorists and lay clerks, the cathedral voluntary choir, and the Festival class, who sang with much effectiveness under Dr. Brewer's baton. After the enthronement the Bishop expressed his complete satisfaction with the musical arrangements and the manner in which they had been carried out.

Mr. Stephen Plummer has been presented by the congregation of Holy Trinity Church, Tunbridge Wells, with a cheque, and the choir have given him a handsome Aneroid barometer upon his retirement from the office of organist which he has held for eleven years.

The annual festival service of the Chelmsford Association of Church Choirs was held at the Parish Church, Chelmsford, on June 15, when fourteen choirs, numbering over 300 voices, were present. The processional hymns were sung to tunes by Dr. C. Wood and Mr. F. R. Frye, two others being by Dr. A. H. Mann and Mr. Luard-Selby. The service was Arnold in A and the anthem Mr. Alfred Hollins's 'O worship the Lord.' Dr. G. F. Huntley was the organist, and Mr. F. R. Frye, choirmaster to the Association, conducted.

The organ in Colston Hall, Bristol, originally built by Father Willis and recently enlarged by Messrs. Norman & Beard, was re-opened by recitals given on June 1, 2 and 3, by Mr. George Riseley, Dr. Kendrick Pyne, and Mr. E. H. Lemare.

At St. Anne's Church, Soho, on Ascension Day (June 1), Bach's Church Cantatas 'God goeth up' and 'Now hath salvation' were sung to the accompaniment of full orchestra and organ, under the direction of the organist.

ORGAN RECITALS.

Dr. D. J. Wood, St. Andrew's, Moretonhampstead (Dedication of new organ).—Two canons, Allegretto and Fanfare, *Salomé*.

Mr. J. M. Preston, St. George's, Jesmond, Newcastle-on-Tyne.—Organ Sonata, *Alan Gray*.

Dr. A. B. Plant, New Public Hall, Arbroath.—The Answer, *Wolstenholme*, and Spring Song, *Hollins*.

Mr. Gustav Rhodes, Parish Church, Tetschen, Bohemia.—Fantasia, *Omer Guiraud*.

Mr. R. S. Pigott, St. James's, Stratford, Ontario.—The Seraph's Strain and Carillon, *Wolstenholme*.

Mr. W. Hoyle, St. Michael's, Coventry.—Finale Symphony, No. 2, *Widor*.

Mr. Thomas J. Crawford, St. Oswald's, West Hartlepool.—Reverie, *Lemare*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Sonata in D minor, *Best*.

Mr. Llewelyn Jones, Christ Church, Llanfairfechan.—Meditation, *E. d'Evry*.

Mr. W. A. Roberts, St. Paul's, Liverpool.—Benediction nuptiale, *Hollins*.

Mr. J. H. Pearson, Brighthouse Parish Church.—Cantilena, *Guilman*.

Mr. E. Cuthbert Nunn, St. Saviour's, Walthamstow.—Suite Gothique, *Boellmann*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Andantino in D flat, *Wetton*.

Dr. A. Eaglefield Hull, United Methodist Free Church, Lindley (opening of new organ built by Messrs. P. Conacher and Co.).—Toccata, *Clausmann*.

Mr. R. Sharpe, St. Mary's, Southampton.—Andante pastorale, *Faulkes*.

Mr. E. W. Healey, St. Columba United Free Church, Helensburgh.—Andante in F, *Smart*.

Mr. W. H. Ewen, West United Free Church, Haddington.—Chanson d'Été, *Lemare*.

Mr. C. E. R. Stevens, St. Mark's, Jersey.—Toccata in A, *Bunnett*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. H. Baxter, St. Matthew's United Free Church, Glasgow.

Mr. Joseph W. Burt, Emmanuel Church, Exeter.

Mr. Ernest Edward Churteney, St. Luke's Church, Cobholm, Southtown, Gt. Yarmouth.

Mr. Herbert E. Crimp, Leominster Priory Church.

Mr. Harvey Grace, St. Agnes Church, Kennington.

Mr. Arthur E. Hopkins, Ilford Presbyterian Church.

Captain W. R. J. McLean, Grand Organist of Royal Arch Masons.

Mr. Purcell James Mansfield, Paignton Wesleyan Church.

Mr. Paul Rochard, St. Aidan's Church, South Shields.

Mr. Reginald Steggall, Lincoln's Inn Chapel.

Mr. A. G. Ward, Holy Trinity Cathedral, Shanghai.

Mr. Alfred W. Wilcock, St. John's Church, Knotty Ash.

LONDON EVENING SCHOOLS AND MUSIC INSTRUCTION.

In 1902-3, music, mostly in the form of singing classes, was taught to 6,515 pupils in 235 metropolitan evening schools. The next year's statistics are not available, but they will probably show an increase. It must not be supposed that these schools are for children: they are open to both sexes of all ages, and are largely attended by adults. The code for this type of school is laid down by the Government Board of Education, and deals mainly with technical points; it merely suggests that music suited to the constitution of this or that class should also be studied. But owing to the individuals forming the classes being miscellaneous gathered together, it is rare that a teacher has to deal with anything like a well-balanced choir. This difficulty, which threatened to paralyse effort, led in London to the formation of district Choral Unions. These Unions, as such, are unofficial bodies formed voluntarily by the music instructors in the various districts. They are managed by an executive committee selected by the general body of teachers, and about sixty per cent. of the classes are in some way attached to them. The objects of the Unions are stated to be:

- (i.) To supply a definite and common aim as far as possible to the vocal music instruction in a district.
- (ii.) To improve the musical taste of pupils by substituting standard works and good choruses for the miscellaneous and musically inferior material previously in use.
- (iii.) To give opportunities for criticism and comparison by bringing together the various classes for district and massed rehearsals.
- (iv.) To arrange and carry out, if thought advisable, a public performance of the works prepared.

The spirit and energy with which these ideas have been carried into practical effect may be gathered from the following programmes which the Unions performed this spring:

West Lambeth Choral Union—April 7, Battersea Town Hall. 'Hymn of Praise' (Mendelssohn); Miscellaneous.

Tower Hamlets Choral Union—May 9, People's Palace. 'Hiawatha's Wedding Feast' (Coleridge-Taylor); 'Hymn of Praise.'

Marylebone Choral Union—May 12, Northern Polytechnic. 'Hiawatha's Wedding Feast'; 'Hymn of Praise.'

Finsbury and Hackney Choral Union—May 13, Alexandra Palace. 'Banner of St. George' (Elgar); Stanford's 'Revenge'; Miscellaneous.

Chelsea Choral Union—May 18, Queen's Hall. 'The Wedding Feast'; 'Hymn of Praise.'

East Lambeth Choral Union—May 20, Great Central Hall, Tower Bridge Road. 'Banner of St. George' (Elgar); Miscellaneous.

Greenwich Choral Union—May 27, Goldsmiths' Institute. 'Hiawatha's Wedding Feast' (Coleridge-Taylor); Miscellaneous.

All these works were creditably given with full orchestral accompaniment.

Some opposition to the idea and work of the Unions has been encountered on the ground that the music chosen was too difficult and unsuited to the constitution of the classes generally, and that the practice of it necessitated the abandonment of the study of voice training and sight-singing, &c. This charge has been investigated by the Education Committee of the London County Council, and the result of their inquiry is embodied in a report which is to be submitted to the whole Council.

On the whole the report is highly favourable to the continuation of the Unions, and it includes some excellent recommendations for their future organization and for a more systematic treatment in the instruction to be given in the separate classes. The Committee also make some suggestions for violin teaching in graded classes. The report is given in full in the July issue of *The School Music Review*.

BEETHOVEN'S VIOLIN CONCERTO.

(OP. 61.)

BY SIR GEORGE GROVE, C.B.

*Allegro ma non troppo.**Larghetto.**Rondo. (Allegro.)*

This splendid work was composed in the year 1806, probably in the latter part of it, the earlier months having been occupied with the three quartets dedicated to Count Rasoumowsky and the Fourth Symphony. It was written for Clement, a well-known violinist of the day, at that time director and principal violin at the Vienna Theatre, and was first played by him at his concert on December 23, 1806. The autograph is one of the treasures of the Imperial Library at Vienna. It is an oblong manuscript, and contains, along the top of the first page, the following punning inscription, in Beethoven's own curious French-Italian :


Concerto par Clementza pour Clement primo Violino
e direttore al teatro a Vienna. Dal L. v. Bthvn 1806.

Whether we may take the terms of the title of Beethoven's arrangement of this work for the pianoforte (of which more hereafter), viz., 'Concerto pour le Pianoforte . . . arrangé d'après son 1^{er} Concerto de Violin . . . par Louis van Beethoven,' &c., as the token of his intention to compose a second or not, it is certain that no second complete one exists, the so-called 'Kreutzer Sonata' (Op. 47), though expressly stated by its author to be 'scritta in uno stilo molto concertante quasi come d'un Concerto,'* and fully worthy of the name in other respects, being excluded from the category by the fact that it was written for violin and pianoforte instead of for violin and orchestra. His only other published compositions for violin and orchestra—published, that is to say, with his own concurrence and consent—are two Romances, the one (Op. 40) in G, the other and more important (Op. 50) in F. These three works all date from the years 1803 or 1804, and are therefore earlier in date than the concerto. And so also—doubtless earlier still—is the fragment of a violin concerto in C major, the autograph of which is preserved in the Library of the Gesellschaft der Musikfreunde at Vienna, which was played at the commemoration of Beethoven at Vienna in 1870, and has since been completed and published.

The first movement of the Violin Concerto is, as usual, its most important portion, and is written on the general plan of the first movement of a symphony, with full development and more than usual length. It has no solo prelude or introduction, as the pianoforte concerto in E flat has, to bring the solo instrument early and prominently forward, but commences according to the regular prescribed form by an orchestral *tutti*. And yet while thus conforming to custom Beethoven shows how eminently original he was. Nothing can exceed the novelty and characteristic effect of the opening—no initial chord or gigantic unison, nothing but four soft beats of the drum on the keynote. For an instant one listens almost in doubt whether the music has really begun. Until Beethoven's time the drum had with very rare exceptions been used as a mere means of producing noise and increasing the din of the *fortes*; but Beethoven, with that wise feeling of affection which he has for the humblest member of the orchestra, and which has made him (in this concerto and elsewhere) give independent passages to the horn or the bassoon which have immortalised those instruments, has here raised the drum to the rank of a solo instrument. And not only that, but these four notes of the drum, like the first rays which herald the rising sun, give a colour and

individuality to the whole of this great and radiant movement. These four notes are heard all through it; their broad, noble rhythm pervades the whole, now in the fiddles, now in the horn, now in the trumpet, now in the full orchestra—always characteristic, always impressive, always the pivot upon which some unexpected enrapturing change takes place or some new appearance of the theme, or upon which the solo instrument is to turn.


John Sebastian Bach, who seems to have foreseen everything in music, has actually anticipated the mode of opening this concerto in his 'Christmas Oratorio,' which commences with the subject of the movement in the drum solo :

No. 1. 

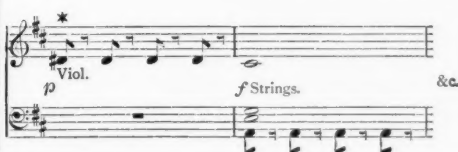
but, with the opening, all parallel to Beethoven's concerto ends. On the other hand, it is hardly possible that Beethoven could have known this work of the earlier master's.

Within the limitations of space it is impossible to enumerate a tenth of the beauties of the wonderful movement which springs from those four unpretending taps of the most unpromising member of the orchestra ; to quote a few bars of the leading ideas must therefore suffice.

The principal theme is given out by the oboes, clarinets, and bassoons and accompanied by the drum :

No. 2. *Allegro ma non troppo.* Oboes & clars.




* 

The D sharps which follow in the violins (at *) are an admirable example of Beethoven's sudden way of introducing an entirely new element into his composition, and starting, so to speak, a new train of thought, at once the same with, yet different from, the old one—an art which no one ever possessed, and perhaps no one ever will possess as he did.

The form in which this fine subject first appears in the composer's sketch-book is thus given in Nottebohm's 'Zweite Beethoveniana' (1887), p. 533 :

No. 3. 

* In one of Beethoven's note-books in the Royal Library at Berlin this title is found with the word 'brillante' substituted for 'concertante.'

and, as in other cases, it is difficult to believe that so enduring and agreeable a passage can have been founded on one so meagre and commonplace, and so devoid of all the qualities which distinguish the other. But to return.

The passage which connects the theme quoted as No. 2 with the 'second subject' of the movement is no mere mass of sound, as was often the case in the earlier orchestral writers, but is as organic and definite as any other part of the concerto. It begins with a scale passage in the clarinets and bassoons:

No. 4.

Clar. & Fag. 8ve below.



and it ends with a quaint semiquaver figure of which one learns to know much more before the termination of the movement:

No. 5.

Viol. 1^a. (*soli*.)

These four A's lead at once into the brilliant, vigorous, aspiring theme of the second subject. Like the first, this is given out by the wind instruments, and, as we see, is heralded and accompanied by the inevitable four notes. Like the first, also, it furnishes an example of Beethoven's favourite habit of forming his melodies out of the consecutive notes of the diatonic scale, a habit to which I have often ventured to call attention—

No. 6.



No sooner is this theme given out in D major, than Beethoven characteristically repeats it in minor, accompanying it all through with the four notes (this

time in the horns), and also by a passage in triplets and in 'contrary motion' in the violas and violoncellos—a passage of which great use is afterwards made by the solo violin:

No. 7.



These subjects, and others springing out of or dependent on them, are worked and developed according to the regular forms of the art; and with so much variety and individuality in the accompaniments that one is almost tempted to think that the work is not only a concerto for the violin, but a concertante also for bassoon, clarinet, &c. A passage of this nature is worth quoting:

No. 7a.



The bassoons continue thus for twenty-three bars, and are succeeded by the horns; and at length we reach a passage which will be recognised from the following quotation—one of those delicious 'episodes' which Beethoven, if he did not invent, introduced as no one before him had done. Here all the tenderness and grace of his nature are manifested for a few moments that we may know what there was lying hid behind that robust and masculine exterior. The spirit of the master seems to disengage itself from material

(Continued on page 469).

O be joyful in the Lord.

ANTHEM FOR HARVEST.

Words selected from
Holy Scripture and a Hymn by Bishop HERBER.

Music by ALFRED R. GAUL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro moderato. ♩ = 108.

ORGAN.

Gt. Diaps. Full Sw. coupled.

Ped. 16 ft. coupled.

SOPRANO. *f* O be joy-ful in the Lord, all ye

ALTO. *f* O be joy-ful in the Lord, all ye

TENOR. *f* O be joy-ful in the Lord, all ye

BASS. *f* O be joy-ful in the Lord, all ye

lands, all ye lands, O be joy-ful in the Lord, all ye lands, all ye lands:

lands, all ye lands, O be joy-ful in the Lord, all ye lands, all ye lands. serve the Lord with

lands, all ye lands, O be joy-ful in the Lord, all ye lands, all ye lands:

lands, all ye lands, O be joy-ful in the Lord, all ye lands, all ye lands: serve the Lord with

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serve the Lord with glad-ness, and come before His pres-ence, and come before His
 glad-ness, and . . come before His pres-ence, and come before His
 serve the Lord with glad-ness, and come before His pres-ence, and come before His
 glad-ness, and . . come before His pres-ence, and come before His

pres-ence, and come be-fore His pres-ence, His pres-ence with a song, and come be-fore His
 pres-ence, and come be-fore His pres-ence, His pres-ence with a song, and . . come be-fore His
 pres-ence, and come be-fore His pres-ence, His pres-ence with a song, and . . come be-fore His
 pres-ence, and come be-fore His pres-ence, His pres-ence with a song, and . . come be-fore His

pres-ence, His pres-ence with a song. *f* O be
 pres-ence, His pres-ence with a song. *f* O be
 pres-ence, His pres-ence with a song. *f* O be
 pres-ence, His pres-ence with a song. *f* O be

joy-ful in the Lord, all ye lands, all ye lands, and . . . come be-fore His pres-ence, His
 joy-ful in the Lord, all ye lands, all ye lands, and come be-fore His pres-ence, His
 joy-ful in the Lord, all ye lands, all ye lands, and come be-fore His pres-ence, His
 joy-ful in the Lord, all ye lands, all ye lands, and come be-fore His pres-ence, His

presence with a song, with a song, with a song.
 presence with a song, with a song, with a song.
 presence with a song, with a song, with a song.
 presence with a song, with a song, with a song.

rit. *Much slower.* $\text{♩} = 66.$

TENORS AND BASSES.

f Lift up your eyes and look up - on the fields, lift up your

rit.

eyes, and look up-on the fields, for they are white al - rea - dy to har - vest.

Faster. 1st SOPRANOS. *mf*

Thou vis - it - est the earth, and bless - est it, and bless - est it, Thou

2nd SOPRANOS. *mf*

Thou vis - it - est the earth, and bless - est it, and bless - est it, Thou

* *Faster.* ♩ = 108.

Sw. Diaps. & soft Reed.

Ped. soft 16 ft. coupled to Sw.

ma - kest it ve - ry plen - teous, Thou ma - kest it ve - ry plen - teous.

ma - kest it ve - ry plen - teous, Thou ma - kest it ve - ry plen - teous.

A little slower.

TENORS AND BASSES. *rall.*

O how great is Thy good-ness, which Thou hast laid up for them that love Thee.

A little slower.

Gt. Org. mf *rall.*

* Each crotchet at the same speed as on page 1.

a tempo. 1st SOPRANOS. *mf*

Thou vis - it - est the earth, and bless - est it, and

a tempo. 2nd SOPRANOS. *mf*

Thou vis - it - est the earth, and bless - est it, and

a tempo.

Sw. as in previous instance.

rall.

bless - est it, Thou vis - it - est the earth, and bless - est it.

rall.

bless - est it, Thou vis - it - est the earth, and bless - est it.

rall.

Andante con moto. SOLO SOPRANO. *mf*

O God! O Good be - yond com - pare! If thus Thy

Andante con moto. ♩ = 88.

R.H. *Sw. Diaps.* *sempre legato.*

L.H. *Gt. soft Diap. coupled to Sw.*

Ped. soft 16 ft. coupled to Sw.

p

mean - ei works are fair, If thus Thy boun - ties gild the span Of

ru - in'd earth and sin - ful man, How glo - rious must the man - sion

CHORUS.

mf

be Where Thy re - deem'd shan dwell with Thee! O God! O Good be -

mf

O God! O Good be -

mf

O God! O Good be -

mf

O God! O Good be -

mf *Gt. (Sr. coupled.)*

without Ped.

Gt. to Ped., add 16 ft. Open Diap.

- yond com - pare! If thus Thy mean - er works are fair, If thus Thy boun - ties

- yond com - pare; If thus Thy mean - er works are fair, If thus Thy boun - ties

- yond com - pare; If thus Thy mean - er works are fair, If thus Thy boun - ties

- yond com - pare! If thus Thy mean - er works are fair, If thus Thy boun - ties

gild the span Of ru - in'd earth and sin - ful man, How glo - rious must the

gild the span Of ru - in'd earth and sin - ful man, How glo - rious must the

gild the span Of ru - in'd earth and sin - ful man, How glo - rious must the

gild the span Of ru - in'd earth and sin - ful man, How glo - rious must the

without Ped. Ped.

man - sion be Where Thy re-deem'd shall dwell with Thee! How glo - rious must the man - sion

man - sion be Where Thy re-deem'd shall dwell with Thee! How glo - rious must the man - sion

man - sion be Where Thy re-deem'd shall dwell with Thee! How glo - rious must the man - sion

man - sion be Where Thy re-deem'd shall dwell with Thee! How glo - rious must the man - sion

be Where Thy re-deem'd shall dwell with Thee! A - men, A - men, A - men.

be Where Thy re-deem'd shall dwell with Thee! A - men, A - men, A - men.

be Where Thy re-deem'd shall dwell with Thee! A - men, A - men, A - men.

be Where Thy re-deem'd shall dwell with Thee! A - men, A - men, A - men.

rit. Slower. f

NOVELLO'S ANTHEM BOOK

A COLLECTION OF POPULAR ANTHEMS

FOR
FESTIVAL AND GENERAL USE THROUGHOUT THE YEAR.

Each book of this series contains twelve anthems: some for Festival occasions—e.g., Christmas, Easter, Harvest—and others which may be used at any time. Great care has been taken in making the selections, in order that suitable variety may be secured and practical needs supplied.

It is therefore anticipated that in churches where an elaborate musical service is not possible, this publication will find acceptance. In such cases the advantage of having, in one book, twelve standard anthems which more than cover the requirements of the Church's year is obvious.

BOOK 1.			BOOK 5.		
ADVENT	O King and Desire of all Nations	Stainer.	ADVENT	The Great Day of the Lord	Martin.
CHRISTMAS	Arise, shine, for thy light is come	Elvey.	CHRISTMAS	It came upon the midnight clear	Stainer.
LENT	Lord, for thy tender mercies' sake	Farvard.	LENT	Incline Thine ear	Himmell.
"	Enter not into judgment	Attwood.	"	Lead me, Lord	Wesley.
"	O ye that love the Lord	Coleridge-Taylor.	"	Rend your heart	Calkin.
EASTER	O give thanks	Goss.	EASTER	Awake up, my glory	Barnby.
WHITSUN	Come, Holy Ghost	Attwood.	WHITSUN	O for a closer walk with God	Foster.
HARVEST	The Lord is loving unto every man	Garrett.	HARVEST	The eyes of all wait on Thee, O Lord	Elvey.
GENERAL	O love the Lord	Sullivan.	GENERAL	I am Alpha and Omega	Stainer.
"	The day Thou gavest, Lord	Woodward.	"	O how amiable are Thy dwellings	Richardson.
"	Blessed are they that dwell	Tours.	"	Blessed are the merciful	Hiles.
"	Thou wilt keep him in perfect peace	Lee Williams.	"	I will sing of Thy power, O God	Sullivan.
BOOK 2.			BOOK 6.		
ADVENT	Hosanna in the Highest	Stainer.	ADVENT	Hearken unto Me, My people	Sullivan.
CHRISTMAS	Sing and rejoice	Barnby.	CHRISTMAS	O Zion, that bringest good tidings	Stainer.
LENT	O Saviour of the world	Goss.	LENT	Turn Thy Face from my sins	Attwood.
"	Teach me, O Lord	Attwood.	"	O Saving Victim, slain for us!	Stainer.
"	Jesu, Word of God Incarnate	Gounod.	"	There is a green hill far away	Gounod.
EASTER	Christ is risen	Elvey.	EASTER	Now is Christ risen from the dead	West.
HARVEST	Great is the Lord	Stainer.	WHITSUN	O Holy Ghost, into our minds	Macfarren.
GENERAL	What are these?	West.	HARVEST	Praise the Lord, O Jerusalem	Maudslayi.
"	O how amiable	Sullivan.	GENERAL	Sweet is Thy mercy, Lord	Barnby.
"	O taste and see	Macfarren.	"	I will lift up mine eyes	Clarke Whitfield.
"	The Lord is my Shepherd	Fisher.	"	Rejoice in the Lord, O ye righteous	Elvey.
"	God that madest earth and heaven		"	I will always give thanks unto the Lord	Calkin.
BOOK 3.			BOOK 7.		
ADVENT	Far from their home	Woodward.	ADVENT	It is high time to awake out of sleep	Barnby.
CHRISTMAS	Four Christmas Carols	Various.	CHRISTMAS	Come, ye lofty	Barnby.
LENT	Turn Thy Face from my sins	Sullivan.	LENT	Bow down, Thine ear	Attwood.
"	O Lord, my God	Wesley.	"	Come unto Him	Gounod.
"	Jesu, Word of God Incarnate	Mozart.	"	The Lord is high unto them	Cummings.
EASTER	Break forth into joy	Barnby.	EASTER	Open to me the gates	Adlam.
HARVEST	O Lord, how manifold	Barnby.	WHITSUN	When God of old came down from heaven	Hall.
GENERAL	Seek ye the Lord	Roberts.	HARVEST	Look on the fields	Macpherson.
"	I was glad	Elvey.	GENERAL	Weary of earth and laden with my sin	Tozer.
"	The radiant morn	Woodward.	"	Sing praises unto the Lord	Cruickshank.
"	O praise God in His holiness	Weldon.	"	Deliver me, O Lord	Stainer.
"	Doth not wisdom cry	Haking.	"	Blessed are the poor in spirit	Hiles.
BOOK 4.			BOOK 8.		
ADVENT	Arise, O Jerusalem	King.	ADVENT	Day of Wrath! O day of mourning!	Stainer.
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins.	CHRISTMAS	Like silver lamps in a distant shrine	Barnby.
LENT	In Thee, O Lord	Tours.	LENT	Cast thy burden upon the Lord	Mendelssohn.
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss.	"	Seek ye the Lord	Bradley.
"	God so loved the world	Stainer.	"	The Sacrifice of God	Waring.
EASTER	Christ our Passover	Goss.	EASTER	This is the day	Hall.
WHITSUN	Praised be the Lord daily	Calkin.	WHITSUN	Spirit of mercy, truth, and love	Sally.
HARVEST	Ye shall dwell in the land	Stainer.	HARVEST	Behold, I have given you every herb	Harris.
GENERAL	O how amiable are Thy dwellings	Barnby.	GENERAL	All people that on earth do dwell	West.
"	O taste and see how gracious the Lord is	Goss.	"	Through the day Thy love has spared us	Naylor.
"	Thine, O Lord, is the greatness	Kent.	"	The King shall rejoice	Goss.
"	O give thanks unto the Lord	Elvey.	"	Thou wilt keep him in perfect peace	Calkin.
BOOK 9.			BOOK 10.		
ADVENT	Blessed is He Who cometh	Gounod.	ADVENT	Grieve not the Holy Spirit of God	Stainer.
CHRISTMAS	Sing, O Heavens	Gaul.	CHRISTMAS	Great is the Lord	Marchant.
LENT	O Bountiful Jesu!	Stainer.	LENT	Lead, kindly Light	Pughe-Evans.
"	O Lord, correct me	Conard.	"	O Lord, my trust is in Thy mercy	Hall.
"	By the waters of Babylon	Coleridge-Taylor.	"	Hymn of Peace	Calcott.
EASTER	The strife is o'er	Stane.	"	How dear are Thy counsels	Crotch.

(To be continued.)

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trammels, and, soaring aloft, carries us with him into a heaven of yearning and aspiration :

No. 8.

Solo violin.

Musical score for No. 8. The top staff is for Solo violin, the middle for Horns (marked *pp*), and the bottom for Strings (marked *pp*). The key signature has one flat (B-flat), and the time signature is 4/4. The solo violin part is melodic and expressive, while the horns and strings provide a soft, sustained accompaniment.

The soft pervading accompaniment of the strings; the repeated notes of the horns, bassoons and trumpets, hushed to their lowest, and sounding in their monotonous iteration like the knell of all earthly troubles and annoyances; the tender, refined, yearning expression of the solo violin, as it climbs

Through all the silent spaces of the worlds,
Beyond all thought, into the heaven of heavens—

make this one of the most affecting passages in all music. It is in some measure an anticipation of a passage in the *Larghetto* (which is noticed farther on), where the horns play a somewhat similar rôle, and the solo violin has an equally expressive part, not altogether unlike the leading phrases in this. (See No. 11.)

II.—The *Larghetto* is a movement of wonderful, calm beauty. The principal theme is a simple strain of eight bars with two more to close it, as if by a happy afterthought. How the phrase of the last bars may haunt the memory is evident from their unconscious repetition by Mendelssohn, in the air 'But the Lord is mindful of His own,' in 'St. Paul' :

No. 9.

Larghetto. Strings, *con sordini*.

Musical score for No. 9, *Larghetto*. The score is for Strings, *con sordini*. The key signature has one flat (B-flat), and the time signature is 4/4. The music is characterized by a simple, sustained melody in the strings, with a soft, mellow quality.

Here, as in the slow movement of the E flat pianoforte concerto, the violins of the band are 'muted'; and as there, so here, after having heard the theme played through, it is difficult to understand how anything else can be worthy to come after it. Beethoven knows this well, and in consideration to this feeling repeats the theme no less than four consecutive times. It is first given out by the strings as quoted, then by the first clarinet solo, then by the bassoon solo, and then by the full band. On the second and third occasion it is accompanied by the solo violin in figures of the most astonishingly graceful forms, increasing in elaboration each time. Shortly afterwards the solo violin gives out a fresh melody, accompanied in long chords by the strings of the band only :

No. 10.

Solo violin. *Cantabile*.

Musical score for No. 10, *Cantabile*. The score is for Solo violin. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is graceful and flowing, with a cantabile character.

In the course of this occurs the passage before alluded to in connection with the episode in the first movement (No. 8), and from which the following is abstracted :

No. 11.

Solo violin.

Musical score for No. 11. The top staff is for Solo violin, and the bottom for Horns (marked *pp*). The key signature has one flat (B-flat), and the time signature is 4/4. The solo violin part is melodic, while the horns provide a soft accompaniment.

Musical score for No. 11, continuing the previous section. The top staff is for Solo violin, and the bottom for Horns (marked *pp*). The key signature has one flat (B-flat), and the time signature is 4/4. The solo violin part is melodic, while the horns provide a soft accompaniment.

Musical score for No. 11, continuing the previous section. The top staff is for Solo violin, and the bottom for Horns (marked *pp*). The key signature has one flat (B-flat), and the time signature is 4/4. The solo violin part is melodic, while the horns provide a soft accompaniment.

The effect of this is too charming. The lovely melody, with its beseeching, yearning tone, the soft, sustained accompaniment of the strings, and the mellow, tranquil, reiterated call of the horns, seem to suggest the 'calm and deep peace' of a lovely autumn day, in a still land like that of the Lotus-eaters of the poet.

III.—The *Rondo* is a descent from these heights of ideal calm to a region nearer the common earth. But if hardly equal in elevation to the earlier portions, it is throughout brilliant and spirited, and brings this great composition to a most effective termination. Here again a certain parallel is observable between this and the E flat pianoforte concerto.

There is no pause after the *Larghetto*; but a sudden modulation in the strings, *fortissimo*, rudely dispels the dream in which the preceding movement has lapt us, and leads into the opening subject of the *Finale* (*Rondo*), one of the most vigorous and original that even Beethoven ever conceived, attacked by the solo

violin, without accompaniment, save a note or two from the basses :

No. 12.

Allegro. Solo violin.



This is repeated by the solo violin two octaves higher, and then the whole orchestra have it with a new termination :

No. 13.



A second theme of similar character is also given out by the solo violin, accompanied first by the horns and then by the oboes and clarinets :



Another melody, the 'second subject' proper, is in G minor :

No. 15.



with a second strain quite in keeping :

No. 16.



The pause for the cadenza occurs after the working out of the themes, and is succeeded by a long, soft, subtle passage, full of humour, modulating into A flat, and coming back most ingeniously into the key of D.

This movement furnishes, amongst other beauties, a good example of the care with which Beethoven provides for his dear children of the orchestra. In the *Larghetto* the horns were his chief favourites ; here, perhaps, it is the bassoon which is taken into especial confidence. It has a long solo after the entry of the second theme (No. 15).

Before quitting the subject, a few moments should be given to the fact already mentioned that Beethoven arranged the solo part of the work so that it might be played as a concerto for the pianoforte. That he did this with predilection is evident from one or two circumstances. It was one of four pieces which alone of all his works (as we know from the testimony of his pupil Ries) he arranged with his own hand ; all the rest were left to his scholars and friends, and merely revised by him, but this and three others he did completely himself. He took great pains so to modify the violin passages of the original as to make them suitable to the pianoforte.* Not content with this, he composed a long and very interesting cadence for the pianoforte to the first movement, and a shorter one to the *Rondo*. These are published in the complete edition of Breitkopf & Härtel. The first of them is in four movements—an *Allegro*, then a short March, *più Vivace*, and last, *Meno allegro*, ending in a *Presto*. In the March and the *Presto* the drum reappears, and accompanies the pianoforte with its phrase of four notes. The pianoforte concerto was published in August, 1808, but the violin concerto remained in MS. until the following March. The latter is dedicated to Beethoven's old and dear friend Stephan von Breuning, and the former to his wife.

The four notes which haunted Beethoven so persistently, and with such fine effect, through his first movement, are said to have been suggested to him by his hearing, while lying awake at night, a person who was shut out of a neighbouring house, and who kept on knocking for admission, four strokes at a time. Beethoven's mind was full of his concerto, and the reiteration of the four strokes fell in with his thoughts, and produced what we have before us to-day. To some this story may appear apocryphal, absurd, below the dignity of the subject. But surely without reason. Its very triviality is in favour of its genuineness. Such anecdotes are not only quite in consonance with the characteristics of creative genius, but are also in accordance with known facts. To an ordinary man the four knocks which excited the 'shaping spirit' of Beethoven's imagination and on which he built so splendid a fabric, would have been simply four knocks, to be dismissed with an exclamation, and forgotten as soon as heard ; but they 'flashed upon the inward ear' of the great composer, and aroused trains of thought and association in his mind the possession of which is, *ipso facto*, the possession of genius. These four knocks were to Beethoven what the hulk of the old *Timénaire* was to Turner, or the 'Daffodils' to Wordsworth—commonplace objects in themselves, but transmuted by the fire of genius into imperishable monuments. A remarkable instance of the same transmuting power is seen in the two chief subjects of the *Finale* of Beethoven's last quartet (in F, Op. 135). He has headed it with the words : 'Muss es sein ?' Must it be so ? 'Es muss sein !' It must !—and to these he has put notes, which notes become the subjects of the *Finale*. The words were originally part of a conversation with his cook. But no sooner does the great composer take the phrases into his mind and begin to ponder them than this trivial question and answer assume a new import. They rise from the particular to the universal, from earth to heaven, and in his vast imagination it becomes the question of questions—nothing less than the unanswerable problem of fate : 'To be or not to be.' Thus the musician may say with no less force than the painter or the poet—

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

* See the details in Nottebohm's 'Zweite Beethoveniana,' p. 586.

The original manuscript of the Violin Concerto, which has already been mentioned as being in the Imperial Library (K. K. Hofbibliothek) at Vienna, presents some points of remarkable interest. It contains a larger amount of correction and alteration than is usually displayed even by Beethoven's manuscripts, chiefly in the part of the solo violin. The order of the instruments in the score, counting downwards, is as follows: violins; violas; flute; oboes; clarinets; bassoons; horns; drums; solo violin; violoncellos; basses; trumpets. Thus the solo violin stands fourth from the bottom. But in addition to this there is a stave below the whole, and occasionally one above it, and not unfrequently even a fourth, containing successive variations of the solo part, which there is the best authority for stating are always improvements. On the authority of so unimpeachable a witness as the late C. F. Pohl, of Vienna, these are all in Beethoven's own hand, and not in Clement's as stated by Otto Jahn, though it is possible that some of them were suggested by Clement. The majority, however, are not technical ameliorations so much as improvements in the music, and as such bear the impress of the mind of the master himself. They display a curious medley of ink, blacklead pencil, and red chalk; and show, if anything were wanted to show, how constantly this great genius returned to his works, how unwearied he was in touching, and retouching, and polishing, and bestowing all his thought and all his might on what his hand found to do, until he had got out of his mind all the beauty and all the effect, and all the fitness for the hearer that it was possible to get out of it.

[The date of the first performance in England of Beethoven's Violin Concerto is not known. It did not make its appearance in any programme of the Philharmonic Society (founded in 1813) until April 9, 1832, when it was played by a Mr. Eliason. Considering that the work was published in 1809, it is difficult to imagine that twenty-three years elapsed before this violin masterpiece obtained its first hearing in this country: but it may be so. Since 1832 the concerto has been played at the Philharmonic concerts thirty-three times, Dr. Joachim having been the soloist on ten of these occasions. The concerto was not very cordially received by the critics on its first performance at the Philharmonic. The *Athenæum* referred to it as 'this wild, imaginative effusion of Beethoven,' while the *Harmonicon* said: 'Beethoven has put forth no strength in his violin concerto; it is a fiddling affair, and might have been written by any third or fourth rate composer. We cannot say that the performance of this concealed any of its weakness, or rendered it at all more palatable.'—E.D. M.T.]

The success and the smooth working of the University Conservatorium of Music in Melbourne has at last, in this his fifth year of office, enabled Professor Franklin Peterson to inaugurate a scheme of public concerts of which the first was given on March 13 under the most favourable auspices and with conspicuous success before a large audience in the Town Hall. The list of subscribers, a large and influential one, is headed by their Excellencies the Governor-General, Lady Northcote, and the Governor of Victoria, as well as Lady Talbot, the Prime Minister of Australia, the Premier of Victoria, the Chancellor and Vice-Chancellor of the University, and others. The scheme of local examinations inaugurated and organised by Professor Peterson has grown in three years from 481 entries in the first year to close upon a thousand this year, and still shows unmistakable signs of further healthy and powerful development. The students in the Conservatorium number 100, who are doing excellent work under Professor Peterson's guidance.

Reviews.

NEW PART-SONGS.

- Evening has lost her throne. Awake, awake! O what a lovely magic hath been here.* Words by Alfred Hayes. Music by Granville Bantock.
Amintor's well-a-day. Words of the 17th century. As *Amoret with Phillis sat.* Words by Sir Charles Sedley. Music by John E. West.
All for my true love. Words by G. Colman. Music by H. Davan Wetton.
How sweet the moonlight sleeps. Words by Shakespeare. Music by Eaton Faning.
The Tear. Words by Robert Herrick. Music by Herbert W. Wareing.
Waken, lords and ladies gay. Words by Sir Walter Scott. Music by E. Ouseley Gilbert.

[Novello & Company, Limited.]

Few composers have the courage of their opinions more than Mr. Granville Bantock and, although at times his music may raise the eyebrows of the academically-minded, it rarely fails in originality. The part-songs now under notice, however, are more likely to win a smile than a frown even from the most austere musician, for the words have been set with keen appreciation of their inner meaning, and the harmonic scheme, although often bold, is always expressive, heightening the significance of the music. 'Evening has lost her throne' is a poetical description of the approach of night, and the music is in complete sympathy with the lines, the concluding bars being particularly happy. When this part-song is performed it could not be more appropriately followed than by 'Awake, awake!' It will be necessary in this, however, for the vocalists to be wide awake when they attack the spirited opening, and to duly follow the subsequent changes of tempo which accentuate the various sentiments of the lines. The basses also will have to be on the alert to come in, after a pause of two bars, on an A natural with a chord of G flat major buzzing in their ears; but they will enjoy themselves in the final bars in their slide down to the low E flat. 'O what a lovely magic hath been here' might well express the sentiments of the listeners after a performance of the part-songs.

Mr. John E. West has gone to long-ago centuries for his text, that of 'Amintor's well-a-day' being from Lawes's 'Third Book of Ayres,' dating from 1653, and the lines of 'As Amoret with Phillis sat' being by Sir Charles Sedley? (1639-1701). These dates give the key to the music, for Mr. West is too good a musician to 'put old wine into new garments,' to quote the latest version by a celebrated composer of the familiar adage. In the first song Amintor is so disconsolate at the fickleness of his Chloris that the grass will not grow where he lays his head, and his moan, 'Well-a-day,' is duly prominent in Mr. West's pages; but the melancholy is of a gentle and enjoyable kind, and the music contains effective contrasts. The setting of 'As Amoret with Phillis sat' is of the same order as the foregoing, albeit somewhat simpler. The anxiety of the poet that Phillis should not listen too long to Amoret is reflected in the music, as is also the maiden's reply that the warning is too late.

Dr. Davan Wetton always writes well for choirs, and this is exemplified in 'All for my true love.' As one meets with the willow tree in the first line, a tragedy is inevitable; but the music is too genuinely pathetic for weak sentimentality to intrude, notwithstanding that the lady dies, 'all for my true love.'

Dr. Eaton Faning is also a musician who writes with keen appreciation of choral effects, strengthened by long experience, and the setting in eight parts of 'How sweet the moonlight sleeps' is one of his happiest efforts in a placid style. Need anything more be said?

Robert Herrick's graceful lines of gentle reproach to a coy maid have been allied to expressive music by Dr. Wareing, whose part-writing flows with a facility like unto the poet's tears.

Scott's lines, 'Waken, lords and ladies gay,' have stirred many composers to take up their pens, but Mr. Gilbert's music so brightly echoes the romantic spirit of the poem that this part-song should have a cordial and widespread welcome.

Joseph Joachim. By J. A. Fuller Maitland.

[John Lane.]

'It is perhaps right that panegyric should be the prevailing note of contemporary biography,' writes the author of this book in the opening words of his preface, and he goes on to say 'it is at all events much easier to discount praise than blame.' All this is perfectly true, and the 'prevailing note' that runs through these sixty-three pages vibrates with no uncertain sound. The contents of the book show that Mr. Fuller Maitland has elected to write more especially upon the violin playing, teaching and influence of Dr. Joachim than in setting forth biographical details, as only about a third of the book is devoted to his career. Those who wish for an exhaustive biography of Dr. Joachim may be referred to Professor Moser's volume, of which an English translation has been issued; but no one will take up Mr. Fuller Maitland's account of the life and works of the great violinist without deriving pleasure and profit from the perusal of his well-written and interesting monograph on a very remarkable man and earnest minded artist. This interesting contribution to the 'Living Masters of Music' series is prefaced by a reproduction of Mr. Sargent's portrait of Dr. Joachim, and five other portraits (one taken with Brahms) add to the attractiveness of the volume.

Variations on an Original Theme. By Edward Elgar.
Arranged for pianoforte duet by John E. West.

[Novello & Company, Limited.]

Pianoforte arrangements of orchestral works serve many useful and, be it added, pleasurable purposes, not the least of which is the gaining an intimate acquaintance with the music that vastly increases the enjoyment of the listener in the concert-room. Sir Edward Elgar's 'Variations on an Original Theme,' commonly known as the 'Enigma' variations—because the theme itself is at present an unknown quantity, not having as yet been revealed by the composer—are probably more often played than any other orchestral composition of recent times, and consequently an arrangement for the household instrument is very welcome. Mr. West's task was by no means an easy one, for the music is essentially orchestral in spirit, and its complexities are many; but difficulties shared are difficulties lightened, and by deft distribution of the parts Mr. West has succeeded in presenting a thoroughly playable version while preserving the salient characteristics of the original. Pianists of average ability will indeed find few executive difficulties, but the variety of rhythm and the occasional entrance of the parts on half and quarter beats demand alertness; in fact we foresee that the practise of this duet will give rise to a more than usual amount of 'counting the time.' Every possible help, however, is given to the executants. In all places where doubt might arise leads are given, and the notes are so accurately placed in their relative position in each bar as to form a great help to the eye. The variations will be found to form an improving and interesting study as well as a series of short pieces full of significance, freshness, and delightful effect.

The Concert-goer. A handbook of the orchestra and orchestral music. By William H. Daly.

[Edinburgh: Paterson & Sons.]

Mr. Daly has compiled a very useful little volume of the note-book order, one, as he says, that is 'intended primarily for amateurs, as an easy and popular guide to the comprehension of the structure of orchestral art-forms, and also as an aid in reading orchestral scores.' An immense amount of information is given in these hundred pages; moreover it is clearly and pleasantly set forth, as, for example, when referring to the double bassoon the author speaks of 'its sepulchral' roar in Brahms's (not 'Brahm's' as on p. 23) 'Variations on a Theme by Haydn.' Again, in the chapter on 'The Conductor,' he says: 'A good conductor must possess, above all things, the qualities of leadership and insight—the dash and wariness of a skilled cavalry leader, combined with the sympathetic imagination of a poet,' and

so on. Mr. Daly's book is illustrated with the portraits of seven distinguished conductors of the present day, and three facsimile pages from Weber's 'Der Freischütz' and 'Oberon' overtures. His pages will doubtless find many readers whether they be concert-goers or stay-at-homers.

BOOKS RECEIVED.

Cherubini: memorials illustrative of his life. By Edward Bellasis. Second and enlarged edition; 6s. net. (Birmingham: Cornish Brothers, Ltd.) *Musical Studies.* By Ernest Newman. Pp. 304; 5s. net. (John Lane.)—*Richard Wagner as poet.* By Wolfgang Golther, translated by Jessie Haynes. Pp. 93; 1s. 6d. net. (Wm. Heinemann.)—*Geschichte der Mensural-Notation von 1250-1460.* Teil II. *Musikalische Schriftproben des 13. bis 15. Jahrhunderts.* von Johannes Wolf. Pp. 150; 8 Marks. (Breitkopf & Härtel.)—*Demeter, a mask.* By Robert Bridges, lyrics and incidental music by W. H. Hadow. Pp. 20; 2s. 6d. net. (Oxford: The Clarendon Press.)—*Bizet's Carmen, Gounod's Faust, and Mozart's Don Giovanni* (Nights at the opera series). By Francis Burgess. Each 1s. net. (Alexander Moring, Ltd.)—*Violin verses.* By Marion M. Scott. Pp. 36; 2s. (The Walter Scott Publishing Co., Ltd.)

Obituary.

The following deaths are recorded with regret:

On April 20, at 126, South Twenty-Third Street, Philadelphia, U.S.A., MINTON PYNE, Fellow of the American Guild of Organists. A son of the late James Kendrick Pyne, organist of Bath Abbey, and a pupil of Dr. S. S. Wesley, Mr. Minton Pyne was formerly assistant to his brother, Dr. Kendrick Pyne, organist of Manchester Cathedral. Since 1881 he had lived in America, where his organ recitals had gained him a high reputation.

On April 26, at Cape Town, aged forty-two, AMBROSE H. COMFORT, a former pupil of Mr. Oscar Beringer and Professor Prout, and previous to his leaving England for Grahamstown well-known in Bristol and Weston-super-Mare. As a pianist and teacher of the pianoforte Mr. Comfort enjoyed great popularity. His remains were carried to the grave by eight musicians and followed by many sorrowing pupils and friends, whilst tokens of respect were sent from far and near. So highly was he respected that the musicians of Cape Town contemplate erecting a monument over his grave as a tribute to his memory.

On May 6, at Leyburn, Yorkshire, the Hon. A. LUCIEN ORDE-POWLETT, to which reference is made on the opposite page under 'Northallerton.'

On May 24, suddenly, at 31, Beulah Road, Tunbridge Wells, aged sixty-five, Madame FLORENCE LANCIA (Laura Florence Ladbroke Clarke), formerly well-known as a distinguished operatic and concert vocalist.

On June 3, at 28, Elsworth Road, South Hampstead, aged sixty, NARCISO RAMON DOMINGO VERT, the much esteemed and well-known concert agent.

On June 22, at Morecambe, aged fifty-three, R. G. W. HOWSON, a zealous amateur who was intimately associated with the Morecambe Festival from its foundation in 1891 until the present year. His fine taste and judgment in the selection of music, his exceptional skill as a choir trainer, as exhibited in the highly-refined performances of the Morecambe Madrigal Society, and the business capacity and tact he brought to bear on the affairs of the Festival very largely contributed to the high position the scheme has attained. The memory of his personality will ever be cherished by a wide circle of friends.

Many of our readers may be interested to know that the famous statue of Handel, by Roubiliac, the property of Mr. Alfred Littleton, is now to be seen at No. 1, Berners Street.

Musical Competition Festivals.

(Continued from page 396 of the June issue.)

TONBRIDGE (KENT), MAY 2 AND 3.

The Tonbridge Musical Festival comprised competitions for church choirs, choral societies, and children's choirs, and a performance of Schubert's 'Song of Miriam' by the five choirs obtaining the highest number of marks in the senior section, for which Dr. Coward was adjudicator. In the children's competitions, judged by Dr. Madeley Richardson, the prize for children under sixteen years of age, for the best rendering of 'O lovely peace,' unaccompanied, and a two-part sight-test was awarded to Kemsing School Choir, conducted by Mrs. Jordan. In classes for children under eleven and eight respectively, the winners were Hildenborough School (Mr. M. C. Morris), who also secured the Challenge Shield for proficiency in the examinations instituted by the Festival Committee. The Festival, now in its fourth year as regards the adult section, was an unqualified success, and is undoubtedly doing much to stimulate the musical culture of the district. A dozen or more villages and small towns sent in choirs of mixed voices, female voices, and male voices. The Tonbridge Wesleyans (Mr. Kimmins), the St. Lawrence Choir (Mr. Luttmann), Seal, Wateringbury, Kemsing, Sevenoaks, all gained honours. There was a crowded attendance at the concert. Besides the 'Song of Miriam' there were many other interesting and popular items. The Tonbridge Orchestral Society played Beethoven's 'Coriolanus' overture. The prizes were distributed by H.S.II. Princess Victor of Hohenlohe Langenberg. The Festival arrangements were in the hands of the Secretaries, Miss Ruth Wilkinson and Miss Diana Cator, whose unwearying labours contributed mainly to the success achieved.

MID-SOMERSET (FROME), MAY 2, 3 AND 4.

The fourth annual Festival for this district was this year held for the second time at Frome. On the first day nine junior choirs competed, besides a number of pianists and violinists and musical theory students. Two choirs came for the action song ('Musical Competitions,' by Everard Feilding), the Girls' British School, Frome, under Mr. Osborne, gaining the prize. Seven choirs sang the old English song 'Come, lasses and lads,' the Frome British School again securing the first place. In another section, in which there were seven entries, the Blue School, Wells, was first, the test-piece being the canon 'O ever against eating cares' (Hayes). Four classes competed in unison sight-singing, Holy Trinity Girls' gained the prize for tonic sol-fa reading, and Wells Central Boys' School the only entry for the staff-notation, a second prize for their staff-reading. Pianoforte solos and duets and musical theory for adults were subjects also dealt with on this day. The day's proceedings ended with a concert at which the combined children's choirs sang Handel's 'O lovely peace,' and the various prize-winners performed the test-pieces. On the second day three sets of players competed for violin and pianoforte-duet playing, and there were eleven candidates in the senior pianoforte class, the test-piece being Schubert's Impromptu in A flat. There were very few entries in the small village vocal sections for part-song, quartet or madrigal singing. On the last day seven mixed-voice choirs for part-songs and five choirs for madrigals, five female-voice choirs, and three male-voice choirs competed. Mr. Allen's Ladies' Choir, Frome, Oakhill Choir, Frome Choir, and Portishead Male Choir were among the winners.

The combined adult choirs, aided by a band, gave a concert to wind up the proceedings. Mr. Percy Grainger conducted some of his choral arrangements of folk-songs and played pianoforte solos, and the prize-choirs sang their test-pieces. Miss Lucy Broadwood and Mr. Walter Alcock adjudicated.

The very active and inspiring secretary of the scheme is Mrs. Mansel.

[The above two reports reached us too late for insertion in our June issue.]

FARNHAM (SURREY), MAY 13 AND 24.

The fifth annual musical Festival in this pleasant town was on the whole an encouraging success. On the first day six school choirs competed in various sections. Frensham and Farnham West Street Council School gained prizes for prepared pieces, and Shaftesbury gained the highest position for sight-singing. At a concert given by the combined choirs the most interesting feature was an excellent arrangement, by Mr. Morton Latham, of the choral 'Now thank we all our God,' for treble unison chorus and small orchestra, in the form of a Bach cantata. The effect was very impressive.

On the second day ten female-voice choirs (in two classes), five male-voice choirs, eight mixed-voice village choirs, and two choral societies competed. Kingsley, Crookham, Compton and Putterham (combined), the Alton Choral Society and the Farnham Musical Society all took first prizes in various sections. Elgar's 'Weary wind of the West' was one of the principal test-pieces. The choirs combined, under Mr. Morton Latham, to perform 'Blest pair of Sirens' (Parry) and 'A Stronghold sure' (Bach), with full orchestral accompaniment. The band also played Bach's Orchestral Suite in D, Mr. Walter Morrow playing the high trumpet part on his specially made instrument. It will be seen from this programme that Mr. Latham, who was secretary of the Bach Choir from 1886 to 1900, still worships at the master's shrine. Miss Fordati is the secretary of the Festival. Dr. McNaught adjudicated.

NORTHALLERTON.

THE SWALEDALE TOURNAMENT OF SONG, MAY 25 AND 26.

The deeply-lamented death on May 6 of the Hon. A. Lucien Orde-Powlett, who was one of the chief promoters of this Festival, saddened all concerned with the event. Mr. Orde-Powlett, who resided for many years in the Swaledale district, was an excellent amateur musician and a great force in the promotion of popular musical education. His last request to his brother, Lord Bolton, was that he should be buried as near to his organ as possible. It may be a warning to others to know that Mr. Orde-Powlett died from pneumonia, induced, it is believed, by his resting in wet clothes between his playing the organ at two churches. A committee has been formed to found a memorial to perpetuate his memory.

It was determined that as all arrangements had been made it was best to hold the Festival, which was the sixth of the series. The entries showed a satisfactory increase upon those of previous years, and the standard of execution was often high. On the first day there was much pianoforte and violin playing, and the village chapel or church choirs competed in three sections, and besides these were choirs of men's voices, female voices and mixed voices of the choral society type. Brewer's 'It was a lover and his lass' was the test in the chief class. The Richmond Choral Society (Mr. Hughes) was the prize-winner, but Northallerton (Mr. A. B. Crow) was only one mark behind. There were many other classes for viola, string quartet, small bands, male-voice quartet, solo singing, and for hymn-tune and chant composition. The audiences were large and deeply interested. The second day was devoted to the juniors, who came forward in overwhelming numbers to compete in pianoforte, violin, unison and two-part choral, action songs, and sight-singing. The results are given in the *School Music Review*. There was no combined concert. One had been arranged, but as Mr. Orde-Powlett was to have prepared and conducted it the idea was abandoned. Dr. McNaught adjudicated. The secretaries, the Misses C. and M. Yeoman and Mrs. Ringrose, have every reason to be satisfied with the results of their devoted labours.

THE FEIS CEOL, DUBLIN, MAY 22 TO 27.

The Ninth Annual Feis Ceoil was held in Dublin on May 22 (Monday) and five following days. On the first evening a concert-lecture was delivered by Mrs. Milligan Fox, hon. secretary of the Folk-Song Society, on 'The Evolution of the Irish Folk-Song,' illustrated by examples collected and arranged by the lecturer, and sung by former prize-winners of the Feis Ceoil.

On Tuesday evening a concert was given at which Miss Agnes Nicholls, Mr. Melfort Dalton, Miss Agnes Zimmermann (solo pianist), Mr. Arthur Payne (solo violinist), and the Orpheus Choral Society (Dr. J. C. Culwick) took part. The Orpheus Choral Society were heard to great advantage in a selection of classical works as well as in some Irish airs arranged as part-songs.

On May 24 and 25 the chief choral competitions were held, and in addition, on May 25, there was an orchestral performance under the baton of Mr. S. Myerscough, Principal of the Leinster School of Music. It was hoped there would have been a competition for a prize of £40 for full orchestra, but as there was only one entry no prize was awarded. On May 26 and 27 the prize-winners' concerts were held, in addition to Commercial and Trades Choirs competitions.

On each day of the Festival competitions were held in various branches, the judges being: singing, Mr. D. Ffrangcon-Davies; pianoforte, Miss Agnes Zimmermann; strings and ensemble playing, Mr. Arthur Payne; organ and choral performances, Mr. H. A. Fricker.

The following were the first and second prize-winners in the choral competitions:

DIVISION I.—MIXED CHOIRS.

'Maiden City' Mixed Choir (Londonderry). (Dr. D. C. Jones.)
The Dublin Glee Singers. (Mr. Joseph Seymour.)

MALE-VOICE CHOIRS.

'Maiden City' Male Choir (Londonderry). (Dr. D. C. Jones.)
Varian's Choral Society. (Mr. Robert O'Dwyer.)

FEMALE-VOICE CHOIRS.

The Dublin Glee Singers Ladies' Choir. (Mr. Joseph Seymour.)
Mrs. Stewart's Ladies' Choir (Londonderry). (Mrs. A. McC. Stewart.)

DIVISION II.—MIXED CHOIRS.

The Amphion Choir. (Dr. George B. White.)
Brian Boru Gaelic League Choir. (Mr. Wm. McGouran.)

MALE-VOICE CHOIRS.

The Amphion Choir. (Dr. George B. White.)

FEMALE-VOICE CHOIRS.

Cookstown Ladies' Choir. (Mr. A. M. Gifford.)
Leinster School of Music Choir. (Mr. S. S. Myerscough.)

DIVISION III.—COMMERCIAL CHOIRS.

MIXED VOICES.

I. S. Varian and Co.'s Choral Society. (Mr. Robert O'Dwyer.)

FEMALE-VOICE CHOIRS.

Messrs. W. and R. Jacob's Choir A. } (Mr. Thomas Weaving.)
" " " " Choir B. }

DIVISION IV.—TRADES CHOIRS.

MIXED VOICES.

United Society of Brushmakers' Choir. (Mr. Robert O'Dwyer.)

MALE VOICES.

Herald Typographical Society's Choir. (Mr. Joseph Sleith.)

LYTHAM (LANCASHIRE COAST), JUNE 1, 2 AND 3.

Lytham is an attractively-situated seaside resort; clean, spruce, and free from cheap-tripper attractions. Although the little town is within a tram-ride of big Blackpool, with all its unusually favourable facilities for large gatherings, the leading inhabitants believe that they deserve to have a musical Festival all of their own, and this notwithstanding the fact that they have no large room in which to accommodate many patrons. The present was the fifth Festival held in the town, and it was remarkably successful, not only in drawing competitors, but in interesting the residents. On the first day about fifty soloists competed in various classes, and three small chapel choirs also appeared, the Adelaide Street Wesleyan, Blackpool (Mr. Clifford Higgin) taking the prize. The second day was given up mainly to the children. Twenty-four pianists, seven violinists, twenty solo singers, and children in various sections from six schools appeared. The Revoc, Blackpool, Council School (Mr. J. K. Rigby) gained the Challenge Shield. The choirs combined, under Mr. H. Whittaker, to give a capital performance of the cantata 'The Lobster's Garden Party' (Shapcott Wensley and Bridge). The men's-voice choirs from the district came and gave pleasant variety to the proceedings. The Preston Lyric (Mr. Joseph Smith) secured the first place by one mark. On the third day the competition was open to any district. There was some

highly refined quartet singing, the Padiham Apollo male-voice quartet especially distinguishing itself. The test-pieces were 'Come, gentle zephyr' (Horsley), and 'Sweet, if you love me' (Cuthbert Harris). Four mixed-voice choirs competed, the Claremont Congregational, one of Mr. Whittaker's Blackpool choirs, gaining the first position. The men's-voice choir section attracted some first-rate choirs, including the celebrated Manchester Orpheus (Mr. W. S. Nesbitt) and the Habbergham Glee Union (Mr. G. Hitchon), the first place falling to the first-named. The trophy in this section, a silver challenge scroll, was presented by the ladies of Lytham. Dr. McNaught and Mr. C. H. Fogg adjudicated. Mr. Vivian Jackson and Mr. T. S. Warburton, both of Blackpool, were the official accompanists.

PURBECK FESTIVAL (WAREHAM, DORSET), JUNE 14 AND 15.

This is a young Festival in its second year, and is due to the enterprise of the Rev. S. C. Spencer Smith (Vicar of Kingston). The children's sections brought forward eleven choirs. Wareham (Mr. Snelling) was eminently successful in sight-singing, and also gained another first. Swanage and Sandford were also prize winners. On the second day four ladies' choirs, four madrigal choirs, three men's-voice choirs, and three choral societies competed. Tyneham, Swanage, Wareham, and Broadstone were first-prize winners. Dr. Somervell was the adjudicator.

On Whit Monday, June 12, at Llanwrst, the Southport Vocal Union (Mr. T. C. Clarke) gained the first prize. Dr. Coward and Mr. Emlyn Davies adjudicated. On the same day this society also won the first prize at Prestatyn. Mr. E. D. Lloyd adjudicated.

In the account of the York Competition, given on page 395 of our June issue, it should have been stated that the female-voice choir prize was won by the St. Martin's Ladies under Mr. Eli Smith. Miss Bigge's choir was second.

At the Berks, Bucks, and Oxon. Festival held at Aylesbury (reported on the same page), the judges, in addition to Dr. Allen, were Dr. Faning, Dr. Varley Roberts, Mr. Henry Bird, Dr. Ernest Walker, Mr. Percy Sharman, Mr. Plunket Greene, Dr. C. H. Lloyd, and Mr. T. F. Dunhill. One of the most important features of the Festival was the school-choir competitions, in which between eight and nine hundred children took part.

TWO GERMAN MUSICAL FESTIVALS AT EISENACH AND BONN.

(BY OUR SPECIAL CORRESPONDENT.)

Numerous Festivals attract the attention of the musical public at the beginning of the summer season, and this year there were two specially connected with the great German masters—Bach and Beethoven. At Eisenach, in the Thuringian forest, where stands J. S. Bach's birth-house, a Festival was held on May 26 and 27, and from May 28 to June 1 at Bonn on the Rhine, the latter being the Festival of the 'Beethoven House' Society, whose mission it is to preserve the house in which the master was born.

It is only a short time ago that the New Bach Society suggested the purchase of the still standing Bach birth-house at Eisenach and the preserving of it from decay. In order to furnish means for so doing, the celebrated Singakademie at Berlin, the oldest choral society of mixed voices in Germany,—that with which Mendelssohn in 1820 awoke from its long slumber of one hundred years the 'St. Matthew' Passion to a new and glorious life—promised for once to sing out of Berlin, and to take part at Eisenach in the performances of the two great Passions of 'St. Matthew' and 'St. John,' given in the Georgkirche, in front of which stands the noble bronze monument to Bach. The orchestra was that of the Berlin Philharmonic Society, together with its conductor Georg Schumann. As the choir of the church was too small for

the unusually large number of performers, a concert platform was erected over the space before and covering the altar, and it sloped gradually towards the nave so that all the performers could be both seen and heard. The 'St. John' Passion was performed on the evening of May 26. Among the soloists, Frau Grumbacher de Jong (soprano), Herr von Milde (Christ), and Herr George Walter (The Evangelist) deserve special mention. On the following day came the 'St. Matthew' Passion, with Frau Geyer-Dierich, Frau Geller Walter, and MM. Walter and van Eweyk as the principal soloists. But the smaller parts were very well sung by Frau Walter-Choinnans and MM. Dierich, Siersterns, Günther, Lederer, and Liepe. The two Passions thus given in immediate succession deepened in an extraordinary manner the wonderful impression which they create.

On the morning between these two church performances a secular concert was given consisting principally of Bach's instrumental works. Joachim and Halir played the concerto for two violins; Schumann, Schnabel, and Reinhold the uncommonly fresh C major concerto for three claviers; while Herr Grumbacher de Jong sang an aria from a church cantata, the solo violin obligato of which was played by Dr. Joachim. The matinee opened with one of the 'Brandenburg' concertos and ended with the Overture in D, in which occurs the celebrated Aria. The splendid programme of this Festival, the noble situation and surroundings of the town, and the brilliant weather, contributed to the highest enjoyment of all those who took part in it.

The Bonn Festival which immediately followed, and at which only chamber music was performed, was of a different and more intimate kind. Its most striking features were the performances of the Joachim Quartet and of Ernst von Dohnányi. The rendering of Beethoven's last sonata for violin and pianoforte, by Joachim and Dohnányi, was an opportunity, rare indeed, of hearing two artists of such individuality and of natures so harmonizing one with the other. Among the performances of the Joachim Quartet, that of the F minor quartet stood highest. In addition to these artists there were Busoni and two French societies—the Société des Instruments Anciens, and the Société des Instruments à Vent. Of these the first—consisting of harpsichord, viola da gamba, viola d'amore, double bass and quinton—with Casadesus as leader, performed old, especially French, music of various kinds of the 18th century, all in a most refined style. Nearly all of it however was in one or other dance form, and the sameness of tone colour, also the limited capability of expression of the old instruments, at length caused monotony. The members of the Société des Instruments à Vent play well; they are accustomed to practise together, and consequently they work together for unity of purpose. With Dohnányi they played the two incomparably beautiful quintets for pianoforte and wind instruments by Mozart and Beethoven, and with Busoni, Saint-Saëns's quartet for the same combination of instruments. They were also associated with Dr. Joachim in Beethoven's septet, of which they gave a delightful rendering. The Société des Instruments à Vent were heard to great advantage in an octet by Haydn, and one by Gouvy in E flat. Both works were interpreted with marked refinement, and although the music in itself was not of great import, they created a good impression.

ALLGEMEINE DEUTSCHE MUSIKVEREIN TONKÜNSTLERFEST AT GRAZ.

(BY OUR SPECIAL CORRESPONDENT.)

For the first time in its existence the Allgemeine Deutsche Musikverein has held its annual Tonkünstlerfest in Austrian territory, the event taking place at Graz, the capital of Steyermark, and at Vienna, from May 31 to June 6. Consequently Austrian composers figured largely in the programmes, and one of Austria's finest conductors, Ferdinand Löwe, directed the performances.

The most important event of the Festival was the work of one of Austria's sons, the late Anton Bruckner, whose powerful Eighth Symphony threw everything else into the shade. Next, the variations by Max Reger and

songs by Hugo Wolf made the deepest impression. Max Reger, though little known until two years ago, is now steadily coming to the front among present-day German musicians, was represented by his variations on a theme by Bach for pianoforte solo (Op. 81), and variations on a theme by Beethoven for two pianofortes (Op. 86). Both these compositions are extraordinarily rich in invention, and terminate with mighty fugues which, with their imposing climaxes, almost take one's breath away. Hugo Wolf was well represented by several of his beautiful songs, the performance of which again showed this great master of song-writing to be a genius in the art of expressing the poet's thought. The songs for solo voice and orchestra by Gustav Mahler showed good intention rather than natural gift of melody. The composer, one of the great masters of the orchestra, has clothed old German *Volkslieder* and poems by Rückert in a brilliant garb, but he is happier in his witty and humorous moments than when endeavouring to portray deep feeling.

Far greater gifts were revealed in the old *Soldatenlieder* by Theodor Streicher (for male-voice chorus and wind orchestra); unfortunately they were so short that the majority of the audience did not have time to realise how truly the composer had depicted the spirit of past centuries in his music. Guido Peters had little that was original to say in two movements of a Symphony in E minor, nor was a fantasy for organ by Roderich v. Mojsisovics of sufficient interest to remain in one's memory. Little more can be said for a symphonic poem, in the form of a Prelude and Triple Fugue, entitled 'Der Mensch,' by Paul Ertel. But one could not fail to admire its excellent contrapuntal workmanship.

One of the pleasantest memories of the Festival was the performance of a serenade for string quartet composed by E. Jaques-Dalcroze, which, although not remarkable for invention, abounds in unusually fascinating rhythms. Contrasted with the wealth of fantasy to be found in his other works, the string quartet of Hans Pfitzner fell flat in spite of many beauties and undoubted evidences of originality. Now and again, even in this quartet, a more convincing strength was revealed than in the string quintet (for two violins, viola, violetta, and violoncello) by Felix Draeseke. Much as Draeseke's thematic material may be admired, his music does not sufficiently reflect his own personality, and therefore he fails to interest one deeply.

A symphonic episode 'Odysseus' Heimkehr' was of special interest owing to the youth of the composer, Ernst Boehe. His work, if not yet marked by any great individuality, was brilliant in thematic material and skilful handling of the orchestra. Excellent if not very deep music was provided in a choral work, 'Dem Verklärten,' by Max Schillings, written to commemorate the 100th anniversary of Schiller's death, and a harmlessly pleasant ballad for bass solo and orchestra, 'Fingerhütchen' by Julius Weismann. More familiar compositions that were performed included Strauss's 'Heldenleben,' Liszt's Symphonic Poem 'Die Ideale,' and Wagner's 'Kaisermarsch.'

The Festival began and ended with dramatic performances. The Stadttheater in Graz gave a representation of Kienzl's opera 'Don Quixote,' while 'Die Feuersnot' by Richard Strauss, 'Die Rose vom Liebesgarten' by Hans Pfitzner, and Liszt's 'St. Elisabeth' were given in Vienna.

ROYAL OPERA COVENT GARDEN.

The performances of Wagner's works by the German company under Dr. Richter's direction, which have formed so conspicuous a feature of the season, terminated on June 14. The esteemed musician conducted on twenty evenings, viz., eight of the 'Ring,' 'Lohengrin' four, 'Tannhäuser' and 'Die Meistersinger' three each, and 'Tristan' twice. Of the new German vocalists the most successful were Frau Wittich, Frau Flersch-Edel and Herr C. Whitehill.

The Italian and French operas that have been performed since our last notice comprised Verdi's 'Aida,' 'Rigoletto,' 'Un Ballo in Maschera' and 'La Traviata,' Signor Puccini's 'La Bohème,' Donizetti's 'Don Pasquale,' Meyerbeer's 'Les Huguenots,' Bizet's 'Carmen,' and Gounod's 'Faust' and 'Roméo et Juliette.' The programme for the State performance on June 8 in honour of the King of Spain consisted of the garden scene from 'Roméo et Juliette,' the third act of 'La Bohème,' and the fourth act of

'Les Huguenots.' The most promising 'first appearance' was made by Miss Donalda, a Canadian soprano, who sings with great charm and musical intelligence and has a prepossessing appearance. Amongst favoured artists are Mesdames Melba and Selma Kurz, Déstinn, Kirkby Lunn, Knupfer-Egli, and Raunay, and Signori Caruso and Scotti, and MM. Herold, Dalmoires, Journet, Maurel, and Cotreuil. Of four new tenors, Signor Gamboa, and Herren Groebke, Menzinsky and Burrian, the most likely to be engaged here again is the last-named. Signor Mancinelli and M. André Messager have shared the responsible position of conductor, and have secured excellent ensembles.

Gluck's 'Orphée' (sung in the French language) was revived on June 22, after having lain dormant for seven years, at Covent Garden. Madame Kirkby Lunn, Madame Jeanne Raunay, and Miss E. Parkina formed the cast, and M. Messager conducted.

ITALIAN OPERA AT THE WALDORF THEATRE.

PRODUCTION OF 'FIORELLA.'

Mr. Henry Russell's season of Italian opera at the Waldorf Theatre has been made interesting by excellence of ensemble and by the revival of Mascagni's 'L'Amico Fritz,' on May 30, and the production, on June 7, of a one-act opera entitled 'Fiorella,' written by M. Sardou and Signor G. B. Ghensi and composed by Mr. Amherst Webber. The story, laid in Venice in the 16th century, is old-fashioned in style, but possesses humour, albeit sometimes of an unconscious kind, and the music, if lacking in originality, is bright, pleasing and musicianly. The part of the heroine (Fiorella), which has the distinction of being laid out for a contralto, was cleverly played by Madame de Cisneros; the inevitable lover was impersonated by Signor Pezzutti, a fearsome but courteous brigand by Signor Angelini-Fornari, and the highly-necessary waiting-maid to carry the lovers' missives, and the no less needful obdurate parent were admirably embodied respectively by Signorina Ferraris and Signor Pini-Corsi.

Remarkably vivacious performances have recently been given of 'Il Barbiere di Siviglia,' with Miss Alice Nielsen as Rosina and a company, including Signori De Lucia, Ancona, Pini-Corsi, and Arimondi; and Signor Cileà's 'Adriana Lecouvreur,' first performed in London last autumn at Covent Garden, was presented on June 20 with Mesdames Corsini, de Cisneros, and Signori Pezzutti, Fornari, and Arimondi. It should also be mentioned that Madame Emma Nevada made her reappearance, after many years' absence, as Violetta in Verdi's 'La Traviata' on June 16, and that delightfully finished performances have been given of Donizetti's 'Don Pasquale,' with Miss Nielsen as the artful widow, and Signori Bonci, Pini-Corsi, and Angelini-Fornari.

CRYSTAL PALACE.

Midsummer-day was celebrated by the authorities of the Crystal Palace in the organization of a concert on Handel Festival scale and purporting to represent the more popular side of British musical art. The London contingent of the Handel Festival Choir and Orchestra, numbering 3,500 performers, gave sonorous effect to Sir Hubert Parry's 'Blest pair of sirens' and also rendered with much spirit the rhythmic strains of Coleridge-Taylor's 'Hiawatha's Wedding Feast.' The orchestral items included Mackenzie's 'Benedictus' (arranged for orchestra and organ), two of Cowen's 'Old English Dances' and the 'Tarantelle' from German's 'Gipsy Suite.' Sir Edward Elgar was represented by two of his 'Sea Pictures,' and Sir Charles Stanford by three of his 'Sea Songs,' with male-voice chorus. Songs by Sullivan and Goring Thomas were also included in the programme. A distinguished cast of vocalists took part, including Mesdames Agnes Nicholls, Ada Crossley, and Clara Butt; Messrs. Ben Davies, Kennerley Rumford, and Andrew Black. Dr. F. H. Cowen is to be congratulated on the performance, which was throughout excellent.

TONIC SOL-FA ASSOCIATION.

CRYSTAL PALACE FESTIVAL.

This Association held its twenty-first annual Festival at the Crystal Palace on June 17. A choral competition, which attracted only two choirs, was held in the morning, resulting in a victory for the Keighley Institute Choir, conducted by Mr. W. S. Wilkinson. The next event was a concert given by 6,000 children, under the experienced direction of Mr. Filmer Rook. The programme was not the best for the purpose we have heard at these gatherings, but it served to demonstrate the excellent quality of the voices and the soundness of training the children had received from their numerous teachers. At an evening concert 2,000 adult singers and a large orchestral band performed a varied programme. The chief attraction was the first performance in London of the cantata 'King Conor,' for baritone solo, chorus and orchestra, by Mr. Joseph H. Adams. The poem is a versified account of an old Irish legend. It is not one of those poems that seem to yearn for musical setting, but it has inspired Mr. Adams to write some highly acceptable music, modern in idiom, but never extravagantly so. The solo was sung by Mr. Dan Price with great effect, and the chorus was efficient. The orchestral parts were carefully played, but as usual, owing to the vastness of the auditorium, many effects were lost. Mr. Adams conducted his own work, and Mr. L. C. Venables, with his customary firmness and ability, conducted the miscellaneous part of the programme. A charming part-song 'The message,' by A. J. Caldicott, was sung with great daintiness, and justly earned an encore. Mr. C. Hugh Kowclife was the organist at the children's concert, and Mr. Henry W. Weston accompanied at the adult concert.

MR. HILLIER'S MUSICAL FESTIVAL AT QUEEN'S HALL.

The six days' Festival organised by Mr. Louis Hillier, which took place last month (June 1-3 and 6-8), was an event of no little interest. Each programme contained a novelty—in the last there were even two—and for the most part they were welcome. The first of these novelties was a symphonic poem entitled 'La Mer,' by the Belgian composer M. Paul Gilson, of which the music is clever, well-scored, and picturesque. Then there were two works by rising French composers. M. H. Rabaud, a pupil of Massenet, whose opera 'La Fille de Roland' was recently produced with success in Paris, was represented by a 'Divertissement on Russian Airs,' in which characteristic thematic material is developed in a light yet skilful manner. The other composer was M. Pierné, César Franck's successor as organist at St. Clothilde, Paris. His Concert-stück, for harp and orchestra, proved very attractive; the commonplace is avoided, and yet without any feeling of effort. It is a work which appeals to performers on the harp, for the solo part is most grateful. In M. Charpentier's suite, 'Impressions d'Italie,' given for the first time in its entirety, the music is of the programme order—fresh, pleasing, and delightfully scored, and the various sections well contrasted.

There is a growing appreciation in this country of César Franck's art-work, and Mr. Hillier was able to present a composition of his which, somewhat strangely, seems to have escaped the notice of London concert-givers. This was 'Psyche,' originally a symphonic poem with chorus, but which was arranged in the form of an orchestral suite by the composer himself. It is one of César Franck's most romantic works; the subject matter is engaging and its development very clear, while the effect of the whole is greatly enhanced by most delicate orchestration.

The final concert brought forth a Symphony in F by M. Théo Ysaye, the composer being a brother of the distinguished violinist, Eugène Ysaye. Its thematic material seemed to lack sufficient power and life to kindle interest in workmanship to which the composer had evidently given much earnest thought; but definite judgment cannot really be passed on a work of large dimensions after one hearing. Two more French composers were represented: Dr. Saint-Saëns by his Symphony in C minor with organ (No. 3), a work written expressly for the London

Philharmonic Society, and produced in 1886, and M. P. Dukas by his scherzo 'L'Apprenti Sorcier.'

Mr. Josef Holbrooke, the only British composer included in the scheme, conducted his variations on 'The Girl I left behind me,' written expressly for the occasion. They are exceedingly clever, perhaps too much so, for the effect produced did not seem equal to the labour which must have been bestowed on the music. Hasty judgment would be unwise: the players did their best, but the conductor was new to them, so that possibly Mr. Holbrooke's intentions were not fully realised.

The vocalists who took part in the Festival were Madame Hélène Feltesse and M. Ernest van Dyck, and the principal solo instrumentalists MM. Jean Gerardy, César Thomson, and M. Arthur De Greef. Mention must also be made of Mlle. M. Stroobants for her excellent rendering of the solo-harp part in Pierné's work. The Ostend Kursaal Orchestra created a very favourable impression, while M. Léon Rinskooff proved himself an experienced and capable conductor.

London Concerts.

THE PHILHARMONIC SOCIETY.

A quasi-novelty formed the central feature of the concert on June 8 in the performance of M. Paul Juon's symphony in A, which Mr. Wood introduced into England at a promenade concert last autumn. The work is clever, well orchestrated and extremely brilliant, but whether it will become a symphonic classic is doubtful: its best movement is the *Adagio*, in which the composer sounds the note of true feeling. Miss Fanny Davies played the solo part of Schumann's pianoforte concerto, M. Casals performed Bach's suite for violoncello solo in D (a composition which seemed somewhat out of place at an orchestral concert), and Mr. John Coates sang Wagner's 'Preislied.' The remainder of the programme included Debussy's prelude 'L'après-midi d'un faune' and Beethoven's 'Namensfeier' overture.

The seventh and last concert of the season (the 93rd) took place at Queen's Hall on June 22, when the chief centre of attraction was Master Franz von Vecsey, who gave a wonderful reading of Beethoven's violin concerto, of which his playing of the slow movement was really beautiful. Dr. Cowen's symphony in F, first performed at Cambridge in 1887 and revised by the composer for this concert, was revived, its thoroughly Cowenesque *Allegretto* movement giving great pleasure. Miss Perceval Allen, the possessor of a clear and musical soprano voice, achieved an undoubted success in her singing of Max Bruch's 'Ave Maria' from the cantata 'Das Feuerkreuz.' The remainder of the programme consisted of Mendelssohn's 'Hebrides' overture—introduced into England by the Philharmonic Society in 1833—and two Bohemian dances cleverly and effectively orchestrated by Mr. Alberto Randegger, Junr. Not a little of the success of the season's concerts has been due to the excellent playing of the orchestra and to Dr. Cowen's skilful conductorship.

SOME OLD-WORLD MUSIC.

Particular interest attached to a concert given in Bechstein Hall on June 5, by reason of the unconventionality of the programme. Haydn was represented by his 'Paukenwirbel' symphony in E flat and Mozart by his delightful pianoforte concerto in C minor, written in 1786, the solo part of which was admirably interpreted by Miss Fanny Davies. Two overtures, though old yet practically new to Londoners, proved to be further attractive features of the evening's music. That by Paisiello to his opera 'Nina, o la pazzia per amore' (1789) is an exceedingly bright and interesting composition, the other by Méhul, to his 'Stratonice,' a one-act Comédie Héroïque (Paris, 1792), was not quite so interesting. Mr. Cyril Scott's 'Helen of Kirkconnel' was sung by Mr. Frederic Austin to orchestral accompaniment, for the first time in London. A small contingent of the Queen's Hall Orchestra played the various selections with their reputed excellence, but some of the wind instruments were at times too assertive and strenuous for the ideal interpretation of this old-world music; allowance, however, must be made for the resonance of the hall. One

felt as though the flutes, trumpets, &c., should now and then have been muted—and even the strings and pianoforte—in order to get quite the right atmosphere for the music. Mr. Thomas Beecham ably conducted, though a little more give and take, and perhaps a little less speed, in the Haydn symphony might have been an advantage; still he gave proof of being a good conductor. It is possible that a series of similar concerts may be given next season.

ROYAL ACADEMY OF MUSIC.

Words of encouragement rather than criticism are due to the students who took part in the concert on June 2 at Queen's Hall. Pianists were represented by Dorothy Grinstead, Marjorie Wigley, and Sydney Rosenbloom, the last-named a boy manifestly gifted with great natural ability. Gladys Clark's rendering of Sarasate's 'Zigeunerweisen' showed that she possesses considerable technical skill, and two movements from Brahms's sextet in B flat were rendered in an admirable manner. Of the vocalists, Beatrice Pope, who has a soprano voice of pure and fresh quality, was specially successful, and mention is due of Emile d'Oisy, a sweet-voiced tenor. A feature of the afternoon was the clever reciting by Vera Cockburn, whose delivery of three poems was interspersed with well-written and melodious interludes reflecting the character and spirit of the text, composed for strings, organ and pianoforte by Mr. Hubert Bath.

GUILDHALL SCHOOL OF MUSIC.

Of the good work being done by the professors of the Guildhall School of Music, under the experienced direction of Dr. W. H. Cummings, abundant proof was forthcoming at the orchestral concert given by the students on June 14, in the fine hall of the City of London School. Programmes for such occasions are more difficult to make up than is commonly supposed, for many things have to be considered, not the least of which are the abilities of the young people, and what is best for them to know intimately. The concert under notice was an excellent example of good programme-making. The evening's music, which began with the first movement of Beethoven's Seventh Symphony and ended with Félicien David's 'Lalla Rookh' overture, included Mozart's characteristic concerto in E flat for two pianofortes and a cleverly written MS. *entr'acte* by W. E. Lawrence. The soloists in the concerto were Minnie S. Crouch and Gertrude K. Harding. The vocalists were Bertha Lansdell and Nellie Watson. The Principal, Dr. Cummings, conducted with his usual care.

THE HANDEL SOCIETY.

The Handel Society is to be commended for reviving Max Bruch's 'Scenes from the Odyssey,' and its performance of the work at Queen's Hall on May 30 was very creditable. The cantata, produced in 1872 at Bremen, was performed three years later by the St. Cecilia Society at Manchester, and introduced to a London audience by the Bach Choir in 1883. Max Bruch himself thought so well of the Banquet Scene that he selected it for the concert in 1893 at Cambridge when, with Boito, Saint-Saëns, and Tchaikovsky, the University conferred on him the honorary degree of Doctor of Music. If the choral-singing lacked intensity of expression, the common fault of London choirs, it was intelligent, and some very effective points were made. Mr. Thomas Meux made the most of his opportunities as Odysseus, and Mr. Coleridge-Taylor conducted.

LONDON SYMPHONY ORCHESTRA.

Particular interest attached to the concert given by the London Symphony Orchestra at Queen's Hall on June 6 owing to Herr Arthur Nikisch's conducting of Tchaikovsky's 'Pathetic' Symphony, in which some magnificent effects were produced, and Beethoven's 'Leonora,' No. 2, overture. The procedure of playing the conclusion of the 'Leonora,' No. 3, overture as an ending to No. 2 is to be condemned. It is of course more effective, but the respective distinctiveness of the works is thereby destroyed. The performance itself, however, was very fine. The soloist was Miss Maud MacCarthy, who cleverly played the solo in Tchaikovsky's violin concerto in D minor.

VOCAL RECITALS.

Miss Henrië Van de Hoven, a Boer lady who has recently studied in Paris, made her first appearance in England at a concert given by herself at Queen's Hall on June 9. She subsequently gave a vocal recital at Æolian Hall on June 19, and on both occasions showed that she is the possessor of a soprano voice of exceptionally pure and ringing quality, with much natural musical perception.

Mr. Francis Rogers and Mr. Bruno Huhn gave a recital at Æolian Hall on June 15 which proved to be very enjoyable. Mr. Rogers has a remarkably musical-toned baritone voice, and his singing was distinguished by artistic perception and control of a high order. Mr. Huhn played his accompaniments most sympathetically, and a feature of the programme was a group of songs from his pen, settings of Moira O'Neill's 'Songs from the Glens of Antrim.' Of these, 'A Song of Glenann' captivated by its light-hearted gaiety, 'Back to Ireland' by its vigour and manly spirit, and 'Denny's Daughter' by its simple pathos. Mention is also due of a delicate Japanese lyric, entitled 'Come home, beloved,' by Isidore Luckstone, and of a virile setting by Sidney Homer of Browning's 'Prospice.'

Miss Dorothy Wiley, a Yorkshire lady, gave on June 15 her second annual concert at Bechstein Hall and, as on the previous occasion, charmed her audience by the vivacity and intelligence of her singing. The several pianoforte solos contributed by Mr. Harold Samuel included the first performance of a brilliantly-written 'Capriccio' by Mr. Frank Bridge.

Miss Marie Busch, assisted by Miss Elsie Hall (pianoforte), gave a vocal recital at Steinway Hall on June 16, when she sang with taste and refinement an interesting selection of songs, and joined Miss Ethel Henry-Bird in some unaccompanied duets by F. von Holstein. Miss Hall's vivacious interpretation of Schumann's 'Carnival' (Op. 9) was a pleasurable feature of the afternoon, and Mr. Henry Bird was, as usual, an irreproachable accompanist.

Mr. Louis van Hes—who, we are assured, is an Englishman in spite of his name—gave a concert at Steinway Hall on June 20, at which he showed musical perception and a well-trained light tenor voice.

On the same evening at Æolian Hall an excellent concert was given by Miss Perceval Allen and Mr. Archdeacon, both of whom sang admirably.

Mr. Herbert Witherspoon, an American bass, made his appearance in London at a recital given by him at Bechstein Hall on June 23, and created a most favourable impression by reason of the remarkably resonant quality of his voice and the dramatic character of his singing.

PIANOFORTE RECITALS.

Prominent amongst many clever pianists who recently have sought public favour is Miss Ruth Lynda Déyo, an American lady who produced a very favourable impression by her playing on her first appearance in England at Bechstein Hall on June 6. A specially attractive feature in Miss Déyo's interpretations was their sympathy with the spirit of the music. The programme began with a group of three pieces respectively by Rameau, Bach, and Scarlatti, the character of each being accentuated by subtle change of style, and the versatility of the young artist became more marked in her subsequent performances of Schumann's 'Etudes Symphoniques' and some pieces by Chopin and Dr. MacDowell. Miss Déyo also played a scherzo in B minor of her own, a melodious, well-written and effective piece.

Miss Lonie Basche, who gave a recital at Bechstein Hall on June 20, showed herself to be an accomplished pianist.

Madame Olga Sameroff gave her second pianoforte recital, at Steinway Hall on June 20, when she deepened the favourable impressions she had previously made.

Mdlle. Wierzbicka, another new-comer, is a Pole and a lady much esteemed by her countrymen. Assisted by Mdlle. Constance Neumann, the possessor of a light soprano voice, the Polish artist gave a recital at Steinway Hall on June 21, when she introduced a sonata for pianoforte solo by Guillaume Lekeu, a Belgian composer who lived from 1870 to 1894, and was a pupil of César Franck and Vincent d'Indy. The work is sombre in character and deficient in variety and contrast, but it has some impressive and poetic passages and these were admirably rendered by Mdlle. Wierzbicka, who in a group of pieces by Chopin further showed her possession of refined taste and an admirable technique.

VIOLIN RECITALS.

Messrs. Marcel Chailley and Armand Ferté gave their second chamber concert at the Salle Erard on June 6, when most satisfactory readings were given of Beethoven's sonata in E flat (Op. 12, No. 3) and César Franck's sonata for violin and pianoforte. Miss de Angelis sang.

Record is due of the artistic violin-playing of M. Léon Sametini at his orchestral concert, conducted by Mr. Henry J. Wood, at Queen's Hall on June 7. His interpretation of Brahms's concerto in D, if somewhat lacking in breadth, was delightfully refined and finished.

The prodigy violinist Franz von Vecsey reappeared at Queen's Hall on June 17 after his recent tour in America. Assisted by the London Symphony Orchestra, conducted by Mr. Charles Williams, the boy was heard in Beethoven's concerto. His execution was marvellous for a boy of twelve years of age, not only in the concerto, but also in Tartini's 'Trillo del Diavolo.'

Mischa Elman has been giving a series of recitals at Queen's Hall, at which his extraordinary musical precocity has become increasingly apparent, culminating in his playing Bach's Chaconne on June 19. That the depth of the work was fully sounded cannot be said, but the interpretation was remarkable for dramatic fire and its triumph over executive difficulties.

A few words of encouragement are due to Miss Alice Grassie, a young violinist who made her debut on June 20 at the Salle Erard. The young artist was somewhat overweighted in Bach's concerto in E, but she gave an excellent account of an interesting sonata in E—or rather suite—in five movements by F. Maria Veracini, the famous operatic composer and violinist of the eighteenth century.

Mr. Henry Such, at his violin recital at Queen's Hall on June 20, introduced two new pieces by Miss Ethel Barrs—a 'Chant Elégiaque' and a 'Moto Perpetuo,' effective if not distinctive compositions.—On the same day Fräulein Olitykd gave a concert at Bechstein Hall, at which Herr Alfred Wittenberg, an accomplished and gifted violinist, made his first appearance in London.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Music is in abeyance here just now, so far as the concert-room is concerned, but we have had some novelties at the theatres. On June 5, Mr. Hedmond's company introduced a new and genuine comic opera at the Grand Theatre, 'The Queen's Jester,' libretto and music by the Australian composer, George Howard Clutsum. The music is distinctly good, and in the main is well scored: the book wants a little compression, but has a tangible plot. The principal parts were taken by Mr. Hedmond and Miss Lizzie Burgess. On June 12, at the Prince of Wales Theatre, a comedy opera, 'The Gipsy Girl,' was produced for the first time on any stage. This also was the work of a single individual, Claude Arundale. Both were received with much favour.

On June 13, at Bingley Hall, where an exhibition of local industries was in progress, a brass band contest was

held. Ten bands competed, and some very good playing was heard, though the music was confined to selections from Donizetti. Mr. H. Muddiman was judge, and the first prize was awarded the Birmingham City Band (conducted by Mr. J. Ord Hume); second prize, Northfield (Mr. B. L. Fewster); third, Willenhall (Mr. J. Roberts); fourth, Crown Tube Works (Mr. C. Smith); and fifth, Dudley (Mr. W. Hyde). There was a very large attendance, and the greatest interest was taken in the proceedings. Such contests are not of long standing here, the first dating back only ten years, but the interest in them is increasing, and they are spreading the love of music among the masses.

Sunday concerts in the public parks are also of recent institution, and two notable functions deserve a word. On June 11 the band of the Irish Guards (conductor, Mr. C. H. Hassell) gave a concert in Summerfield Park, where there was an attendance of 30,000 people. It was an experiment on the part of the Park Music Committee, and was completely successful. On June 18, at Victoria Park, Handsworth, the band of the Coldstream Guards (conductor, Lieut. Rogan) was engaged for a concert, when upwards of 25,000 persons assembled, and the collecting-sheets realised nearly £50. These things are signs of the times.

The musical matinées at the rooms of the Royal Society of Artists, directed by Mr. Oscar Pollack, came to a close on June 10. They have been well attended throughout.—On June 19 the Midland Institute School of Music closed the session with a concert of chamber music, when works by Benoit, Holländer, Chaminade, Beethoven, Ries, Arensky, Viëuxtemps, and Scharwenka were admirably interpreted by a number of students, among whom special mention must be made of Miss G. Fuller and Mr. A. Hitch (violin), and Miss B. Hewitt and Mrs. F. Yardley (pianoforte). For the first time a composition by a student of the school was introduced. This was a prelude and double fugue for two pianofortes, by Julius A. Harrison, very musicianly in scope and treatment, and well given by the composer and Miss Olive Rider.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The principal event of the term has been the performance of Dr. Walford Davies's 'Everyman,' given by the University Musical Society, under the direction of the composer. There was a large audience, and the concert was a great success. Miss Gleeson-White, Miss Florence Oliver, Mr. J. Horncastle, and Mr. W. G. Forington were the soloists. The last-named deserves a special word of commendation for his rendering of the exacting part of the hero. The work was preceded by Schubert's 'Unfinished' Symphony, conducted by Dr. Alan Gray.

The Joachim Quartet visited us on May 9. They played quartets by Beethoven and Mozart. Miss Drestel was an admirable vocalist.

Dr. Naylor, of Emmanuel College, did an enterprising thing in producing Perosi's 'Missa Davidica,' for male-voice soloists and chorus, at Emmanuel, on June 11. Also the performance by amateurs, on June 5, of a masque, 'The Christening of Rosalys,' gained distinction because Mr. E. J. Dent, of King's College, wrote music specially for the occasion. The biographer of Scarlatti showed that his 17th century studies have not deprived him of the power of writing modern and charming strains.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The music of the summer season is mainly that of the Colleges, the Musical Club, and the Musical Union. The first musical event was the Festival of the last-named Society, celebrating the second decade of its existence, 1894-1904, when two concerts, excellent in their way, were given. At the first, which took place on May 2, the chief items in the programme were Svendsen's octet for strings in A minor (Op. 3), and Schubert's 'Unfinished' symphony. The programme of the second concert, on the evening following, included Beethoven's string quartet in A (Op. 18, No. 5), and Dvorák's pianoforte quintet, also in A (Op. 81).

At the concert on May 11, in the Town Hall, given under the auspices of the Musical Club, the Joachim Quartet, led by

Dr. Joachim, gave some very enjoyable performances—e.g., Haydn's string quartet in C (Op. 54, No. 2), Mozart's quartet in E flat (K. 428), and Beethoven's well-known quartet in A minor (Op. 132.)

The concerts of the 'Eights Week' were started by Balliol on May 28, the programme consisting of Beethoven's variations from the Septet, and Schubert's ever-welcome octet in F. Mr. A. Gibson was the leader, and the concert was excellent.

At the Exeter College Concert on May 30 the string band played in good style Volkmann's serenade in F (Op. 63), and songs were contributed by Miss Viola Salvin and Mr. F. Ranaflow.

On June 1, at Kettle, the chief interest centred in the orchestral items, which were Beethoven's 'Egmont' overture, Tchaikovsky's 'Eugene Oniegin' waltzes, and Wagner's 'Meistersinger' overture, all being capably performed under the baton of Mr. F. Shaw. Some excellent songs (vocalist, Mr. Walter Ivimey) and part-songs given by the Society were admirably rendered.

At Queen's on the following evening the principal features were the 'Red King,' a choral ballad composed by Alice Mary Smith (Mrs. Meadows White), and 'Ode to Music' by Mr. Myles B. Foster, who honoured the Society by conducting his work. We must not omit to mention the thoroughly artistic singing of Mr. J. Reed, principal tenor of Trinity College, Cambridge, both in the solos of the above works and also in Purcell's charming song 'Nymphs and Shepherds.'

On June 7, in the Sheldonian Theatre, Sir Hubert Parry gave a professorial lecture of great educational value on 'The Evolution of Thematic Material.' Illustrations were given by Miss Evans, Mr. Friskin, and Mr. James, of the Royal College of Music. The Professor's discourse was highly appreciated by a large audience.

On Midsummer-night the Local Orchestra, conducted by Dr. H. P. Allen, gave a very enjoyable concert in the Town Hall. The performance included Haydn's symphony in E flat (No. 6), 'Five Songs of the Sea,' composed and conducted by Sir Charles Stanford and admirably sung by Mr. Plunket Greene, and aria for soprano solo with flute obbligato, 'Susser Trost,' by J. S. Bach, the vocalist being Miss Sichel and the flautist Mr. Fransella.

MUSIC IN THE SOUTH-WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

The second half of the season 1904-1905 has been unusually eventful in the south-western counties; several new choral societies have been formed, and others have been energetic in the performance of various works. 'The Creation' has been popular among the smaller societies to such a degree as might be called a revival, but there has been an entire absence of new works of the choral type.

THE THREE TOWNS.

In the programme of the Corporation's concerts, organised by Mr. H. Moreton, the chief events have been the performances of 'The Golden Legend' (March 4) and 'The Martyr of Antioch' (April 15) by the Guildhall Choir, who found Sullivan's melodious and essentially vocal choral numbers much to their liking, and sang splendidly and with the utmost attention to colouring. The principals on these two occasions were Miss Caroline Hatchard, Miss Marion Battishill, Mr. Anderson Nicol, Mr. Charles Knowles, and Mr. Sydney Smith (a member of the chorus), Miss Perceval Allen, Madame Margaret Milward, Mr. Will Foster (a member of the chorus, who did remarkably well), and Mr. S. T. Bishop. At both concerts an excellent band was led by Mr. John Pardew, and Mr. H. Moreton conducted.

After extensive repairs, rebuilding, and enlargement the organ in Plymouth Guildhall was re-opened on March 15 in the official presence of the Mayor and Corporation. The scheme, proposed by the borough organist, had been endorsed by Sir Frederick Bridge, and carried out by Messrs. Hele & Co. with excellent results. Mr. H. Moreton gave a recital calculated to illustrate this fact.

In the plébiscite taken at the penultimate concert (on March 7) of Mr. Frank Winterbottom's series of Symphony concerts, Schubert's 'Unfinished' proved the favourite, and

this, with movements from Rubinstein's 'Ocean' (which had been performed in its entirety on February 10), in addition to Tchaikovsky's fifth Symphony (played earlier in the season), formed the chief items in the programme of the final concert on April 7. Grieg's 'Sigurd Jorsalfar' suite and a Serenade for strings by Gerlach, both novelties here, were introduced.

The Misses Smith drew the entire programme of their third chamber concert (February 2) from the works of living British composers, and introduced a pianoforte trio in B minor by Sir Hubert Parry, a sonata in D minor for pianoforte and violoncello by Sir Charles Stanford, a Suite for violin and pianoforte by Mr. Arthur Hinton, and a pianoforte composition by Mr. T. F. Dunhill, consisting of an air with sixteen variations, all of which were excellently interpreted.

Attempts have been made in two directions to awaken natural local interest in the folk-songs of the West collected on Dartmoor by Rev. S. Baring-Gould. Concert recitals with historical readings have been given by Mr. Reginald Waddy, the first taking place on March 2, and costume performances, with readings by Rev. S. Baring-Gould, were given on May 3, organized by Miss Gage Goodfellow.

A new choral society, formed by Mr. Manley Martin for the northern suburb of Plymouth, made its debut on February 22 in Gaul's 'Joan of Arc,' the numerical strength of the chorus and the very gratifying results of the first session's training supplying sufficient *raison d'être* for the new Society, which will entirely confine operations to the Mannemead district. Madame Mary Poole, Messrs. Dean, Trotter and G. S. Meadows were the principals.

OTHER DEVONSHIRE TOWNS.

Two other new societies claim recognition, one conducted by Mr. W. M. Jones, in Barnstaple, which made its first appearance (on February 15) in 'The Creation,' assisted by Miss S. M. Lewis, Messrs. Trevor Evans and David Hughes, with Mr. R. Ball leading the band; the other, styled the 'Belgrave,' has been organized for one of the Torquay suburbs by Dr. Orlando A. Mansfield, and gave Spohr's 'God, Thou art great' and a programme of miscellaneous choruses on March 8.

Totnes Choral Society (conductor, Mr. Herbert Worth) performed Barnett's 'The Ancient Mariner' on March 2, with Madame Mary Poole, Miss Edith Reade, Mr. H. Afanrlyn Hill, and Mr. T. W. Balhatchet as soloists; the small but useful Society at Brent gave Sir Frederick Bridge's 'Callirhoe' on the same date, under Mr. David Parkes; Mr. Walter P. Weekes was responsible for a very meritorious performance by the Plympton Society of 'The Ancient Mariner' on April 26; Haydn's 'Creation' was performed at Exeter by the Oratorio Society under Dr. H. J. Edwards on March 22, again on April 26 at Babbacombe, Torquay, conducted by Mr. W. L. Twining, and yet again by Ashburton Choral Society (conductor, Mr. Harold O. Jones), with 'Hiawatha's Wedding Feast,' on May 3, in the last case with Madame Mary Poole (as also at Babbacombe), Mr. Charles Saunders and Mr. Balhatchet as principals.

On May 3 the cultured Musical Festival Society at Barnstaple gave, under Dr. H. J. Edwards, concert recitals of Gounod's 'Faust' with a degree of artistic effect not often achieved under such conditions, Madame Emily Squire, Miss Pleasance Miller, Messrs. S. Masters and S. J. Bishop contributing to the happy result.

The Western Counties Musical Association undertook a heavy task for their Festival on May 4. The performance of the first two parts of the 'Hiawatha' trilogy and of Elgar's 'King Olaf' constituting a programme which must be considered ambitious when it is remembered that the chorus consists of branches from small country places. The conductor of the combined forces, Dr. D. J. Wood, organist of Exeter Cathedral, however, produced results which were gratifying and encouraging, and though lack of unanimity and occasional falling of pitch was almost inevitable, the chorus displayed commendable recognition of the demands of both works. The principals were Madame Emily Squire, Messrs. Charles Saunders and Mr. William Higley.

Teignmouth Orchestral Society concluded its twenty-fifth season on May 18 with a miscellaneous concert, conducted by Mr. A. J. James.

CORNISH TOWNS.

Only a brief resumé can be given of the numerous choral concerts in the country towns in Cornwall. On January 16 Penzance Choral Society rendered 'Judas Maccabæus,' which had not been presented in the district since the year 1878. The veteran conductor, Mr. T. H. Nunn, was unable through feebleness to be at his post, which was taken by Mr. Richard White. The same Society closed the season with Bennett's 'The May Queen' and Mendelssohn's 'Loreley' on May 3.—Torpoint Choral Society, under Mr. W. Greet, gave 'The Creation' on January 26, with Madame Mary Poole, Mr. Will Foster, and Mr. G. S. Meadows in the solo parts.—One of the best efforts of the Launceston Choral Society was the performance of the 'Departure' section of the 'Hiawatha' trilogy on February 2, assisted by Miss Edith Evans, Mr. Penderel Price, and Mr. Arthur Walenn, and conducted by Mr. C. S. Parsonson.—The first part of Haydn's 'The Seasons' was sung by Camborne Choral Society on February 16, conducted by Mr. H. V. Pearce; and on the same date the Truro Amateur Glee Society (conductor, Mr. Braid), gave a concert of which the chief feature was the excellent rendering of minstrel songs.—Tywardreath Choral Society presented Bennett's 'The May Queen,' on February 23, conducted by Mr. H. Dagger.—Lloyd's 'Hero and Leander' was well performed by the Saltash Society, conductor, Mr. Harold Lake, on March 2.—The performance of 'The Rose Maiden' by St. Budeaux Choral Society on March 15 was so successful that it was repeated on April 12, Mr. Barnicott conducting.—A new society at Fowey gave 'St. Paul' on March 22, conducted by Mr. Hawkins and assisted by Miss Viola Salvin, Miss Hackin, Messrs. Albert Collings, and H. Sunman.—The little society at Plymstock gave 'Elijah' on April 27, and the Liskeard Choral Society (conductor, Mr. Arthur C. Faull, of Plymouth) again evidenced the popularity of 'The Creation' by a good rendering on April 28, with Miss Gertrude Drinkwater, Mr. Charles Saunders, and Mr. G. S. Meadows as soloists.

Foreign Notes.

COPENHAGEN.

The hundredth anniversary of the birth of J. P. E. Hartmann was celebrated here on May 4. His grandfather, a royal-chamber musician, who died in 1763, was the composer of the national melody 'Konge Christian stod ved høyen Mast,' the principal theme of which was used by Meyerbeer in an *entr'acte* of his incidental music to 'Struensee.' His father, who first taught him music, was for many years organist of the garrison church of this city. Hartmann made his debut as stage composer in 1832 with 'Ravnen' ('The Raven'). He was the friend of Mendelssohn, and father-in-law of Gade. At the age of thirty-five he became director of the Copenhagen Conservatoire, and died at the ripe age of ninety-five.

MILAN.

The piercing of the Simplon is to be commemorated next year by a grand International Exhibition, also by a great Theatrical Exhibition organized by the box-owners of La Scala, to be held at the same time. The exhibits will be divided into three groups, the second of which will include souvenirs of great composers, conductors, vocalists, portraits and autographs. The third group will be devoted to music, scores of operas and ballets, autographs and printed books, music, libretti, programmes, tickets, catalogues, &c.

WURZBURG.

Father Hartmann's new oratorio, 'The Last Supper,' the text compiled from the Bible and the Roman Catholic liturgy, was performed at the Royal School of Music on May 24. The Emperor of Germany has accepted the dedication of the work. Father Hartmann has already written and produced two other oratorios: 'Saint François' and 'Petrus.'—An Adagio for clarinet and strings composed by Richard Wagner for the clarinetist Christian Rummel, who from 1815 to 1841

was capellmeister at Wiesbaden, has recently been performed at the Royal School of Music of this city. Wagner went to Wurzberg in 1833 where his brother was stage-manager, and there he completed his early opera 'Die Feen.' The above statement with regard to the Adagio is taken from a foreign paper, but no details are given as to the character of the music, or as to whether it was discovered in this city.

ROME.

A memorial tablet to Wagner has been affixed to the Palazzo Grifoni, 73 Via Babuino. The inscription (in Italian) runs thus:

In this house dwelt
Richard Wagner
in the year 1877
Some admirers of his art
set up this stone to his memory
Rome 1905.

The scheme was carried out by a committee, with Prince Gabrielli as president. At the inauguration Diego Angeli, the historian, delivered a speech, in which he drew a parallel between Goethe and Wagner.

Miscellaneous.

An interesting function took place at the University College of Wales, Aberystwyth, on June 16, when Mr. David Jenkins, Mus. Bac., the lecturer in music, received the handsome present of a gold watch-chain and the full score of Wagner's 'Parsifal' from the College Musical Society. The Society attained its majority on the occasion of the concert held in April, when 'Elijah' was performed with great success, and this was deemed an appropriate occasion to recognise the invaluable services which Mr. Jenkins has rendered to the College. For twenty-one years he has conducted the Society's concerts, during which period twenty-eight classical compositions—oratorios, cantatas, and symphonies—have been performed. Moreover he has not confined his energies to that body only, as he has also directed the orchestral performances in connection with the Dramatic Society, which contributed largely to the success of these gatherings. All these services have been rendered gratuitously, and this fact greatly increases the Society's debt of gratitude to him. The alacrity with which the professors and students generally responded to the committee's appeal for contributions testifies to the high esteem in which he is held by his colleagues and students.

The London University Musical Society is a newly-formed organization to consist of a choral and instrumental section. Dr. Davan Wetton has been appointed conductor, and Dr. C. E. Lakin, the Middlesex Hospital College, and Mr. A. J. H. Iles, St. Thomas's Hospital, have accepted the offices of Hon. Secretary and Hon. Assistant Secretary respectively. Those eligible for the membership of the Society are (i.) Members of the London University, (ii.) Present and past members of the teaching staff of those Institutions at which there are recognized teachers of the University, and (iii.) A limited number of ladies and gentlemen not included in either of the first or second classes, who may be elected by ballot at a general meeting of the Society.

The following awards have been made at the Royal Academy of Music: The Charles Rube Prize (for string trio) to Mary Burgess (pianoforte), Hilda Barnes (violin), Gwendolen Griffiths (violinello); and the Heathcote Long Prize (pianoforte-playing) to Sydney Rosenbloom (of Edinburgh).—The Josephine Troup Scholarship (founded by Miss E. J. Troup) is for British-born lady composers, particularly of orchestral works. The Scholarship, tenable for five years, is of the value of thirty-three guineas per annum. Full particulars may be obtained upon application to the Secretary of the Royal Academy of Music.

At the meeting of the Musical Association held on June 13, Dr. Arthur Somervell read a paper on 'The Basis of the Claim of Music in Education.'

Mr. Paul England recently gave a highly successful song recital at Los Angeles, where he is temporarily residing. One of the local newspapers refers to his 'literary as well as musical interpretation of Schumann's *Dichterliche* cycle'; and three songs by English composers—'Come away, death' (C. Wilson), 'My star' (C. Salaman), and 'A roundelay' (C. A. Lidgey), all quite new to the people of Los Angeles, were immensely appreciated.

We are requested to state that at the Victoria University of Manchester the diploma of Licentiate of the Incorporated Society of Musicians will also be accepted in connection with the examination for the degree of Bachelor of Music as an equivalent for the satisfactory playing of some musical instrument, and that Dr. C. W. Pearce has been appointed by the Court to be an external examiner for musical degrees.

Mr. Tobias Matthey delivered the Queen Victoria Lectures at Trinity College of Music, London, on May 31 and June 1, when he discoursed on 'The foundations of pianoforte playing,' a subject upon which he is well qualified to speak.

Mr. Walter Mackway, conductor of the Clapham Choral Society, has been presented with a handsome and massive pair of silver candlesticks (James I. pattern) by the members and friends in commemoration of the Society's silver jubilee.

Errata: In the June issue, page 370, line 7, for 'C minor, Op. 10, No. 1,' read 'D, Op. 10, No. 3'; page 399, line 20 from the end, for 'Sunderland' read 'Sutherland.'

Country and Colonial News.

BRIEFLY SUMMARIZED.

GALWAY.—The recently established Choral Union concluded its first season on May 23, at the Court Theatre, with a programme which included Mendelssohn's 'Loreley,' and the following part-music: Cooke's 'Strike the lyre,' Hodson's 'All the world is bright,' Stewart's 'Bells of St. Michael's tower,' and Pinsuti's 'Good night, beloved.' There was a choir of sixty voices, conducted by Mr. Frank W. Sturgess, to whom is due the credit of founding the Society and of introducing music of a high class in this locality.

GREAT YARMOUTH.—Mr. E. E. Chusteny has been presented with an illuminated address and a purse of gold in recognition of his twelve years' service as organist of the Congregational Church.

GREYTOWN, NATAL.—The Choral Society's second concert this season took place in the Town Hall on May 20, when the late J. More Smetton's cantata 'King Arthur' was performed. The solo vocalists were Miss Jessie Carter, Mr. Charles Hayter, Mr. A. L. Moon and Mr. A. W. Cooper, the conductor of the Society, who replaced the representative of King Arthur at short notice.

LEAMINGTON.—At the first annual meeting of the New Choral Society the conductor, Mr. H. M. J. Gibbon, was presented with a handsome rosewood double-desk music stand as a token of the esteem of the committee and chorus.

NEWCASTLE (N.S.W.).—The first subscription concert this season of the newly organized Orchestral Society was given in the Central Hall on May 4. The programme was an ambitious one, and comprised Mendelssohn's 'Ruy Blas' and 'Hebrides' overtures, Schubert's 'Unfinished' symphony and *entr'acte* 'Rosamunde,' Mozart's 'Die Zauberflöte' overture, and the pianoforte concerto in G minor by Saint-Saëns (solo, Miss Florence Lance). The orchestral playing under Mr. Edward King's direction was of a high order, and the Society has only to go on in the same direction and prosper.

WESTGATE-ON-SEA.—The first concert of the recently-formed Musical Society took place in St. Saviour's Schools on May 24, when Elgar's 'Banner of St. George,' together with Bach's concerto in A for pianoforte and strings, the latter well played by the small orchestra of six players, were performed. The choir sang efficiently in the cantata, and in several madrigals and part-songs (representing part-music of the 16th to the 20th centuries) by Festa, Benet, Gibbons, Beale, Hubert Parry, and Charles Wood. The conductor was Mr. A. H. R. Robinson.

Answers to Correspondents.

ORGANUM.—In reply to your request for information concerning the 'thunder pedal' stop in the organ of Doncaster Parish Church, Mr. Wilfrid Sanderson writes as follows: 'The thunder pedal is merely a mechanical device. By working a foot lever (after the manner of a swell-pedal) the lower notes of the pedal-board are pressed down gradually—i.e., the more the lever is depressed, more notes are sounded from the lowest C to G, the fifth above. You can therefore understand the effect when the 32 and 16 feet stops are drawn; moreover, as the lever is being depressed more stops—there are twenty-five to select from!—can be drawn by the hand. The thunder pedal is very popular when all else in the way of music fails, and has been known even to draw tears!' We may add that if this thunder stop fails to clear the air, it makes serious demands upon the wind.

W. G.—As to the date of the old song 'Here's a health unto his Majesty,' so trustworthy an authority as Mr. Frank Kidson says: 'This noble and spirited song was (so far as the melody is concerned) the production of Jeremy or Jeremiah Savile, a composer of much strength during the 17th century. It is first found in John Playford's publications, including *The Musical Companion*, 1667 and 1672-3, where it is arranged for three voices. The song as there printed has but one verse; but in modern copies another is added, and "confusion to his enemies" stands in place of the original "conversion to," &c. Savile was also the composer of the glee known as "The Waits," or "Fal la, la," the performance of which was always the closing number at the meetings of all old glee societies.'

'GONE ON IT.'—See the 'Complete Tutor for the Euphonium,' by J. A. Kappey, published by Messrs. Boosey & Co., who would also supply you with a euphonium. Their price-list shows that the cost of an instrument ranges from seven to eighteen guineas. Write to them for further particulars. We hope now that you are 'gone on it' (the euphonium) you will go to it and derive as much pleasure in your leisure hours from the practise of the instrument as you have experienced in listening to its strains.

C. A.—There is no 'Register of all musicians' similar to 'The Medical Register'; but the following books will give you the information you desire: 'The Musical Directory'; 'The Roll of the Union of the Graduates in Music'; 'The Year-Book and Register of the Incorporated Society of Musicians.'

W. A. M.—We regret to say that so far we have not been able to trace a musical society in London called 'The Museodæum' which, according to the 'silver ticket' in your possession, existed in 1807. Will you kindly favour us with the name that is on the ticket? Perhaps some of our readers can trace the society.

HAMBURG.—(1) Miss Bettina Walker, the authoress of 'My musical experiences,' published in 1890, died at Fulham on February 4, 1893. She was born at Dublin. (2) You will probably obtain the back numbers you want by applying to the publishers. (3) Biographical sketches of the pianists you mention have not appeared in THE MUSICAL TIMES.

H. G.—(1) We are unable to say if William Jackson, of Te Deum fame, was an atheist. Probably not. In 1782 he published 'Thirty letters on various subjects' (2 vols.), of which an early biographer states: 'This miscellany contains many striking reflections upon men, manners, and opinions, sometimes singular and paradoxical, but generally lively and instructive. An attempt to revive the exploded doctrine of equivocal generation, and another to retrieve the poetical reputation of Quarles, are those in which the ingenious author deviates from the common judgment.' (2) The 'sweetest of melodies' to which the hymn 'When God of old came down from heaven' was sung at the recent Royal wedding, is the tune named 'Winchester Old.'

A. A. B.—Consult 'The Choral Society,' by Mr. L. C. Venables (Curwen), and Stainer's 'Choral Society Vocalisation,' No. 50 of Novello's Primers.

GLASWEGIAN.—You probably mean 'The Royal College of Music Patron's (not *Parson's*) Fund for the encouragement of British composers and British artists.' The Registrar of the Royal College of Music, Kensington, S.W., will furnish you with full information.

E. H. R.—The music you mention would fetch very little, probably not the cost of advertising it. We should advise you either to keep it, or dispose of it by presentation.

M. G. B.—The hymn-tune to which you refer is a Plain-Song melody, which accounts for the seeming irregularity of rhythm. These melodies should not be clothed in the tight-fitting garb of bars.

H. M.—You should submit your 'Strad' to Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, will advise you as to its value.

MAC.—The Handel Festivals at the Crystal Palace are held triennially, and as the last took place in 1903 the next will fall due in 1906.

GRILLON (also E. G.).—We are sorry that we cannot give the names of teachers, or advise as to the merits (or demerits, if such exist) of various pianoforte manufacturers.

H. G. L.—Thanks. Yes, we quite hope to write an article on the School you mention; in fact arrangements for so doing are already in progress.

SOMERSET.—If you have any position as an organist in England you had better stay in the old country and not run the risk of obtaining an appointment or professional work in America.

F. A.—In regard to your 'Preston' violin, see the answer to H. M.

J. T. N.—See King Hall's 'Harmonium' book in Messrs. Novello's Primer Series.

F. S.—The plot (or 'argument') of 'Il Trovatore' is printed in Novello's edition of the opera.

A CORRESPONDENT calls the attention of 'A Constant Reader' to 'The Beethoven Pianoforte Sonatas: Letters to a Lady,' by Dr. Reinecke (Augener). In this connection mention may also be made of another book on the subject, entitled 'Beethoven's Piano Works,' translated from the German of A. B. Marx by F. L. Gwinner, and published by Clayton F. Summy Co., Chicago.

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TWO Extra Supplements are given with this number:

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